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GLORIA IN EXCELSIS DEO.

(*Quarta.*) Lord, *Tune* my Heart with--in my Breast,

GULIELMI TANS'UR *Effigies.*

THE WORKS OF Mr. WILLIAM TANS'UR.

In Two PARTS

PART I. A Compleat Melody: Or, the HARMONY of *SION*. In Three Books. Containing I. A New, and Compleat Introduction to the Grounds of Muſick: Teaching its Rudiments and Compoſition in all its Branches, by way of Dialogue; in a new and eaſy Method: With all the uſual Terms uſed in Muſick, as derived from the *Greek*, *Latin*, *French*, *Italian*, &c. In Twelve Chapters. II. The Pſalms of DAVID new tun'd, which Muſick expreſſes the true Senſe and Sound of the Words, more than any extant. With a Table of all the Tunes, and what Pſalms are proper to each Tune, *&c.* With *Gloria Patri's*. III. A new and ſelect Number of divine Hymns and eaſy Anthems, *&c.* To which is added, *Te Deum*, and *Magnificat*, and a Chanting-Tune for the Reading-Pſalms, *&c.*

PART II. The Melody of the Heart: Or, the Pſalmiſt's Pocket Companion. In Two Parts. Containing I. The new Verſion of the Pſalms of DAVID new tun'd; with Muſick more proper to the Senſe of the Words than any extant. With an Alphabetical Table of all the Tunes, and what Pſalms are proper to each Tune; and a Table of Pſalms ſuited to the Feaſts and Faſts of the Church of ENGLAND, and other Varieties of Life. With *Gloria Patri's* proper to the Meaſures of every Pſalm in the Book. II. New and ſelect Hymns and eaſy Anthems on ſeveral Occaſions, *&c.*

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Thro' all the changing Scenes of Life, In Trouble and in Joy:
The Praiſes of my God ſhall ſtill, My Heart and Tongue employ. Pſal. xxxiv. 1.

The Third Edition; Corrected by the *Author*, according to his *Original Manuſcript*: With large Additions.

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To Mr. Tans'ur, *at* Ewell, *in* Surry, *&c.*

SIR,

" HAVING perus'd your *Two* excellent *Books*, the one Intitul'd *The*
" *Harmony of Sion*; and the other, *The Melody of the Heart*; and find
" them both done with ſo much Judgment, and Ingenuity, and the *Tunes*
" in all their *Parts* ſo well adapted to the *Words*, and alſo to each other;
" that I think them much preferable to any other *Books* of *Pſalmody* extant;
" and doubt not, but they will in a great meaſure (if carefully perform'd,)
" diſpoſe that moſt *Harmonious Part* of *Divine Service* to much more De-
" votion than it has been of late Years, for want of ſuch Aſſiſtance as may
" now be had from your excellent aforeſaid *Books*, &c."

SIR,

I am your ſincere Friend,

and Humble Servant,

(*Exeter, Jan.* 10. 1736.) JOHN KNIGHT.

The PREFACE *to all Lovers of* DIVINE-MUSICK.

MUSICK is a Divine and Miſterious Art, or Science, and ought to have the Superiority of all other Liberal Arts and Sciences whatſoever; by reaſon it is employed in the moſt noble and higheſt Office that can be performed by either Men or Angels; which ſoundeth forth the Praiſe *and* Glory *of the* Author *of all created* Harmony.

It would be needleſs for me to mention many Authors to prove the Antiquity of Divine Muſick, by reaſon it was not only held in the greateſt Reverence and Honour, by the moſt noble and virtuous Perſons in all Ages, but it was alſo acceptable unto God *in his Holy Worſhip; as appears in* 2 Chron. 5. 12, 13.— *It alſo appears, that Muſick was uſed in all Ages in the Worſhip and Service of God in* Churches, *from the true Evidence of God's Word in the* Holy Scriptures; *and that the ſame ſhould alſo be continued, both Vocal, and Inſtrumental.*

Holy David *was not only one in whom the holy Spirit of* God *dwelt, but was alſo a Man after God's own Heart; who was ſeldom met without a Pſalm in his Mouth, or an Inſtrument in his Hand; whoſe Muſick had ſuch ſweet,* ſacred *and charming Power in it, that it drove the evil Spirit from* Saul, 1 Sam. *Chap.* 18. *ver.* 10.— *And* Eliſha *alſo brought the holy Spirit upon himſelf,* 2 Kings, *Chap.* 3, *ver.* 15.— *Which Examples plainly demonſtrate, that no evil Spirit will abide were* Muſick *and* Harmony *is*

uſed. Then certainly, when it is compoſed into a ſweet and regular Compoſition, *it renders it the more fitter for the holy Spirit to work upon; and alſo to convey Truth to the Underſtanding.*

Hence it is, that all who practice Divine Muſick, *muſt allow it to be the Gift of* God, *as a true Repreſentation of the ſweet Conſent and Harmony, which his infinite Wiſdom hath made, in the Creation and Adminiſtration of the World; and given to us as a Temporal Bleſſing; both for his Service, and alſo for our own Delight and Recreation.* Eccl. 40. 20.

And ſince this noble and delightful Art can enable us to ſing our Maker's Praiſe, *how much ought we to endeavour to attain to the true Knowledge of it; it being a moſt curious and ſublime* Art, *either in its* Theoreck, *or* Mathematick-Part; *or its* Practick Part; *or in its* Active *or* Mechanick-Part.

The Theoreck, *or* Mathematick-Part, *is that which demonſtrates the* Grammar, *or* Ground Work *of* Muſick; *which employs the Affections on all the* Rations *and* Proportions *of* Sounds, *in all their curious Branches. This* Part *lies very deep and requires great Reſearch into* Natural Philoſophy *to unfold it, before ſuch* Sounds *can be diſpoſed of, to compleat* Harmony. *See* Chap. 10.

The Practick-Part, *is that which Deſigns, Contrives, and Compoſes all* Sounds *into ſo many curious and ſtupendious Varieties; which proceed only from the Conſequence of* three Concords, *and ſome interveining* Diſcords, *in a regular* Compoſition; *when this* Part *be added to the Former, they both together make* Harmony *compleat. See* Chap. 11.

The

The Active, *or* Mechanick-Part, *is that which performeth, and bringeth forth all* Sounds *both to the Ear, and Underſtanding, either from the ſweet Modulation of a Natural* Voice, *or by the curious Dexterity of* Hand, *on ſome Artificial* Inſtrument; *which makes Impreſſions both upon our Minds and Spirits, and lifteth up our Hearts on Heavenly Things.*

It is not a little Wonder to me to hear ſo many Perſons of good Senſe ſeem to have a great diſlike to Muſick, *when at the very ſame time they acknowledge that it has the moſt improving Influences over their Minds. This ſeems to me a very unhappy Contradiction, that Perſons ſhould not have veneration to that* Art *which raiſes in them the greateſt Varieties of ſublime Pleaſures; eſpecially to that kind of* Muſick *which redounds to our* Maker's Praiſe, *and alſo to our eternal Comfort both in this World, and alſo in that which is to come.*

I cannot omit ſpeaking in the praiſe *of that moſt Heavenly and Laudable Cuſtom perform'd on the* Organ, *juſt before the* firſt Leſſon, (*which Piece of* Harmony *is commonly called a* Voluntary;) *by which we are ſuppoſed to be prepared for the Admiſſion of thoſe* Divine Truths *we are after going to receive; which drives from our Hearts all worldly Regards and immodeſt Thoughts which would hinder us in our Devotion: It defuſes a Calmneſs all round us; it delights our Ears, and recreates our Minds: It fills our Souls with pure and uſefull Thoughts, ſo that nothing is near our Souls but Peace and Tranquility; and when the* Muſick *ſounds ſweeteſt in our* Ears, *then certainly Truth flows the cleareſt into our Minds.*

Oh!

Oh! How do the bleſſed Spirits rejoyce! to behold Man *proſtrating his Soul in this pathetical Method; pouring out his Soul in ſuch a Warmth of Piety! How can the moſt hardened Sinner but have Veneration and be ſoftened, when he hears the* Praiſes *of our great* Creator *deſcribed in the moſt expreſſive* Harmony? *When it was his great and infinite* Goodneſs *to beſtow, and frame to us the* Nature *of* Harmony, *only for the very ſame* divine *and* holy Uſe: *And we are in Duty and Gratitude bound to* praiſe *him with it in our publick, and private Devotions.*

But alas! in this our Age, the right Uſe of Muſick *is not only prophan'd, but alſo condemn'd by many ignorant and blind Zealots; who do not, nor will not endeavour to know the Excellence thereof: The Reaſon of which is (as I conceive,) they have no Taſte or Reliſh of true Godlineſs; they are Enemies to all Piety and Learning, and their Lives are Inharmonical: They envy all that are not worſe than themſelves, and hate to ſee others perform what they cannot attain to. But though they caſt ſo much contempt and Scorn on ſuch as perform this Part of* Divine Worſhip *in this World, I doubt not but they would gladly be Partakers of that ſweet* Conſort *and* Harmony *which is inceſſantly performed in that which is to come; bearing their Parts with the* Angels *in* Heaven. *But alas!* Unwiſe Men do not conſider this: Neither do Fools underſtand it.— Deſtruction and Unhappineſs are in their Ways; the Way of Peace they have not known: Neither is the Fear of God before their Eyes.— He that dwelleth in the Heavens ſhall laugh them to ſcorn: and ſhall bruiſe them in pieces like a Potter's Veſſel. *Pſalms* 92, 14, 2, *ver.* 6, 7, 9.— *But as for me,* I will Praiſe the Lord, becauſe it is comfortable:

fortable: and will ſing Praiſes unto his Name, becauſe it is lovely, *&c. &c. Pſalms* 54, 135. *Ver.* 6, 3.

But to render this Part *of* Divine-Worſhip *more eaſy, and alſo to cauſe the ſame to be put more in practice:* Firſt, *I have compiled a* new *and* compleat Introduction *to all the* Rudiments *of* Muſick, *both* Theoretical *and* Practical, Vocal *and* Inſtrumental, *in a new and eaſy Method, by way of* Dialogue; *wherein nothing that is uſeful is omitted, which doubtleſs will be aſſiſtant ſo long as there are any to practiſe it.* Secondly, (*For the more accomodating this* Part *of* Divine-Worſhip *in* Churches,) *I have ſet* new *and* eaſy Muſick *to the Pſalms of* David, *and more proper to the* Senſe *and* Sound *of the* Words *than any ever yet publiſhed; Compoſed in* Two, Three, *and* Four Muſical Parts, *and ſet down in* Score, (*and* Figur'd) *for either* Voice *or* Organ: *And alſo more correct than any of the former Impreſſions.* Thirdly, *I have ſet a* new *and ſelect* Number *of* Divine Hymns, *and* Eaſy Anthems *on* ſeveral Occaſions; *with ſeveral* Canons *of* Two, Three, *and* Four Parts *in* One: *To which is added, A* Scale *of* Muſick *proper for either* Voice, Organ, Virginals, Harpſicord, *or* Spinnet.

I muſt confeſs that our Nation is at this time well ſtor'd with good and learned Muſicians *who are doubtleſs better able to have undertaken this Work than my ſelf; But alaſs! They are moſt of them* (*if not all*) *too Buſy in* Plays, Operas, *&c. than to do any thing to the* Praiſe *of* God; *nor yet ſeem to have any Regard to encourage ſuch as do.*— Vide Prov. 29. 26, *and* Eccleſ. 9. 16.

Finally, *I heartily recommend this* Work *to all ſuch whoſe Minds are harmoniouſly diſpoſed, hoping it may meet with a Candid Reception, and that every one may find advantage therein, to their Improvement in* Divine-Muſick; *and alſo be as uſeful as is intended by the* Author, *who is a Friend to* Virtue *and a Lover of* Muſick: *Thereby advancing the* Praiſe *and* Glory *of* God *in* Hallelujahs *for evermore, Which are the* Wiſhes *of*

Your moſt humble

and affectionate Servant,

From Ewell, *in* Surry,
Sept. 29*th*, 1734.

W. TANS'UR.

N. B. Having received a great Number of *Letters* from moſt Parts of this Kingdom to my great Expence and Trouble; I do hereby give Notice, that no more *Letters* will be taken in for the future, unleſs *Poſt paid*, which will prevent Perſons being deceived in what they deſire from Me.

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28	Daintree Tune —	41, 78, 114, 110.
23	Dorcheſter Tune -	33, 81.
41	Dartmouth Tune -	94, 21, 23, 62.
	E.	
19	Ewell Tune —	27, 49, 106.
39	Epſom Tune —	85, 60, 82.
	F.	
21	Falmouth Tune —	29, 77, 88.
37	Farrington Tune -	74, 73, 82, 69.
	G.	
36	Guilford Tune —	67, 70, 134.

Pag.	Tunes *Names.*	Pſalms *to each Tune.*
69	Greenbrough Tune	129, 57, 73.
	H.	
10	Harbrough Tune -	6, 13, 64, 131.
26	Hartford Tune —	37, 102, 115.
67	Hinkley Tune —	136.
	I.	
46	St. John's Tune -	104.
	K.	
43	Kingſton Tune —	98, 30, 44, 96.
48	Kiderminſter Tune	105, 116, 145.
66	Kencheſter Tune -	130, 75, 141.
	L.	
22	Leiceſter Tune -	31, 2, 78, 128.
32	Lidford Tune —	50.
33	Lemſter Tune —	51.
	M.	
45	Marlbrough Tune -	103, 95, 118.
52	Mancaſtle Tune —	112, 127.
72	Mansfield Tune —	148, 136, 2*d.* met.
	N.	
15	Newbury Tune —	16, 17, 26.
20	Northampton Tune	28, 55, 142.
	O.	
27	Oxford New Tune	39, 7, 22.
	P.	
16	Plymouth Tune —	18, 72, 123.
40	Peterborough Tune	90, 32, 40.

An Alphabetical TABLE *of the* Second Book.

Pag.	Tunes *Names.*	Pſalms *to each Tune.*
	S.	
14	St. Phillips Tune -	15, 61, 91.
56	St. Paul's Tune —	119, 86, 89.
	Q.	
44	Quercy Tune —	100.
34	Queenborough Tune	54, 52 137.
	R.	
30	Rugby Tune —	43, 79, 133.
51	Reading Tune —	111, 120.
	S.	
17	Shouthampton Tune	19, 20.
58	Southam Tune —	121.
31	Stanford Tune —	47, 92.
	T.	
9	Toceſter Tune —	5, 51. 2*d.* met.
49	Tamworth Tune -	108, 68, 107.
	U.	
4	Upingham Tune -	140, 142.

Pag	Tunes *Names.*	Pſalms *to each Tune.*
	W.	
8	Wellford Tune -	4, 38, 71.
12	Wallingford Tune	10, 36, 132.
35	Warwick Tune -	66, 24, 63.
63	Worminſter Tune	125, 2*d.* met.
	X.	
54	Xenſi Tune —	113.
	Y.	
64	Yarmouth Tune -	126.
	Z.	
59	Zabern Tune —	122.
71	Zealand Tune —	146, 62, 138.
70	*Gloria Patri's.*	

ERRATA.

BOOK 1, Page 10, a *Point* is wanting next after the 2d *Note*, in the 1ſt Line of the Muſick; p. 41, for 33 r. 32; p 62, l. 20, for *Eighth* r. *Eighths*; p. 63, the *Slur* over the 21ſt *N.* of the *B.* muſt be omitted.— Book 2, p. 9, the laſt *N* but one in the 3d l. of the *B.* muſt be in the upper Space; p. 12, the 13th *N.* of the 2d *Tr* muſt be on the 2d l. from the top; p. 15, the laſt *N.* but two of the *C.* muſt be on the 2d l. from the top; p. 20, the 8th *N.* of the *Te.* muſt be in the lower Space; p. 31, the 19th *N* of the *Tr.* muſt be on the 2d. l. from the bottom; p. 39, the laſt *N.* but three of the *Tr.* muſt be on the 2d l. from the bottom; p. 44, the 6th *N* of the laſt l of the *Te.* muſt be in the Space next under the middle l. p. 65, the 8th *N* of the *Med.* muſt be on the middle l.— Book 3, p. 93, the 5th *N.* of the 2d l. of the *B.* muſt be a *Semibreve*: p. 103, the 19th *N.* of the *Tr.* muſt be on the 2d l. from the bottom; p 110 the 15th *N.* of the *Te.* muſt be on the 2d l. from the top; and the 16th *N.* of the ſame part muſt be in the Space next above the middle l. p. 138, the firſt *N.* under the Slur in the lower l. of the *Te.* muſt be on the middle l. and the 2d *N.* under the ſame Slur muſt be in the Space next under the middle l. p. 141, the 9th *N.* of the *Te.* ſhould be in the Space next above the middle l. over the Syllable *gi*: p. 146, the 12d and 14th *Notes* of both *Te.* and *B.* ſhould be but one *Minim* in each part.

A Table of the Third *and* laſt Book, *ſhewing where to find any* Hymn, Anthem, *&c. by their Beginnings.*

No.	*Hymns.*	*Pag.*
1	With Heart and Voice —	83
2	Oh! bear in Mind —	84
3	If Angles ſung —	86
4	He's come, let —	87
5	Lord, Tune our Souls —	88
6	Sing Hallelujah to — —	89
7	The Lord my paſture —	90
8	O praiſe the Lord —	92
9	O God of Love —	93
10	Come, come ſweet ſleep —	94
11	Awake my Soul —	96
12	Since our good Friend —	98
		147

No.	Anthems *and* Canons.	*Pag.*
1	Bring to the Lord —	99
2	Sing, ſing, *&c.* — —	101
3	I will always — —	107
4	Like as the Hart —	110
5	O clap your hands —	112
6	O God be mercifull —	118
7	Hallelujah, Bleſſed —	121
8	My Song ſhall be —	123
9	Sing, ſing unto — —	125
10	Praiſe the Lord, O my Soul -	127
11	O God my heart is —	131
12	Praiſe the Lord, O —	135
13	Teach me, O Lord —	138
14	O praiſe the Lord —	140
15	O give ye thanks —	142
16	We praiſe thee, O —	144
17	My Soul doth magnify —	147
18	O come let us ſing —	148
19	O Living God —	149
20	Hallelujah, *&c.* —	149
21	Sweet righteous — —	150
22	My Soul praiſe —	150
23	We'll Tune our Souls —	151

N. B. *That the* Scale *of* Muſick *proper to the* Organ, Harpſicord, Virginals, *&c. fronts the Title Page.*

A Poe-

A Poetical ENCOMIUM *written on the Author Mr.* Tans'ur. *By a Lover of* Divine-Muſick.

" INgenious *Tans'ur* ! Skill'd in Muſick's Art,
" Which pleaſe the Ear, likewiſe affect the Heart;
" Thy Works melodious, and ſweet inflame
" Each pious Breaſt to imitate the ſame.
" This Noble Art thou fully haſt ſurvey'd,
" Where all its curious *Rules* are open laid:
" May all the World receive thy good Intents,
" And *Tune* to them both *Voice* and *Inſtruments*.
" Some God like Angel did thy Soul inſpire
" On Heav'nly Mirth, to raiſe a Heav'nly *Quire*
" On Earth; to praiſe our God with ſacred Love,
" To do that Work as Angels do above.
" The *Royal Bard* who firſt Compos'd the Lays,
" To which you've ſet New Tunes would ſhare the Bays:
" And make all *Pſalmiſts* for to Tune their Lyres,
" To thy ſoft Notes, which divine Love inſpires.
" Rewarded may'ſt thou be, as thou doſt merit,
" And after death a Golden Crown inherit:
" In heav'n be plac'd, amidſt the Heav'nly Throng,
" And *Hallelujahs* thy perpetual Song.
" Whoſe Tuneſull Notes a Monument will raiſe,
" Like Marble Laſting to declare his praiſe.

(*Vide* Eccleſ. 44, *Ver.* 5, 13.)

CHAP.

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CHAP. I.

Of the GAMUT, *and its* Uſe: *And of* CLIFFS.

THE ſole Subject of this following Diſcourſe is *Sound* (which *Art* or *Science* is called *Muſick*) which may be performed, or made, either by a Natural *Voice*, or an Artificial *Inſtrument*; which Art may be properly ſumm'd into theſe following *Heads*; *viz. Tune*, *Time*, and *Concord*.

I. *Tune*, is regulated by the *Scale* of *Muſick*, called the *Gamut*; which gives a true Diſtinction of all *Sounds*, or *Tones*; either *Grave*, or *Cheerful*.

II. *Time*, is comprehended and underſtood by *Marks*, or *Characters*, called *Notes*; which being fixed regularly on the Lines and Spaces of the *Gamut*, guideth the Performer to a true and exact Movement of *Time*, either Quick, or ſlow; which when performed by *Voice*, or *Inſtrument* alone, 'tis called *Melody*.

III. *Concord*, is when two, three, or more *Sounds* are performed together in *Muſical Concordance*; there being the Diſtance of 3, 5, or 8 *Notes* above another; which when regularly compoſed together, 'tis called *Harmony*; i. e. *Three in One*.

The true *Nature*, and *Uſe* of theſe three *Heads*, I ſhall endeavour to demonſtrate; and all their uſeful Branches thereunto belonging, in a plain and familiar Method, by way of *Dialogue*; in the twelve following Chapters.

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§ 1. *Of the* GAMUT, *&c.*

THE *Scale* of *Muſick* (as Authors report) was compoſed in the Year 960, by *Guido Aretinus* (a Monk of St. *Benedict*'s Order) who firſt derived it from the *Greek*, and afterwards reduced it into the Form as it now appears; who uſed to place this *Greek* Letter, Γ, at the Bottom of the *Scale*; from whence it took its *Name*, which was called *Gamma*, or *Gamut* (but in *Engliſh* G) which ſhewed from whence he did derive it.

This *Scale* contains all the Degrees of *Sound*, which is the *Grammar*, or *Ground-work* of all *Muſick*; without which, no Knowledge can be gained in this Noble and Divine *Science*. Therefore I ſhall firſt ſet down, and afterwards explain

The Scale *of* Muſick *called the* GAMUT.

EXPLANATION.

This *Scale* is divided into three Parts, each Part including five *Lines*; in which you have a Name for every *Line*, and every *Space*; they being either a whole, or half *Tone* diſtant one from another: And when your Notes are ſet on any of them, you muſt call them by that ſame Name as is given to that *Line* or *Space*.

Obſerve, that every Eighth *Note* bears the ſame name as was before, it being founded on no more than ſeven *Letters*, viz. *G*, *A*, *B*, *C*, *D*, *E*, *F*, and then *G* again; for every *Eighth* is the ſame.

This *Scale* you muſt learn perfect by heart, ſo that you have the Name of every *Line* and *Space* perfect in your Memory; that you may readily call your *Notes* in any of them.

Obſerve, that all *Notes* that ſhall aſcend above *F faut* in the *Treble*, are called *Notes* in *Alt*; and all *Notes* that deſcend below *Gamut* in the *Baſs*, are called *Double*; as *Double F faut*, *Elami*, *D ſolre*, &c.

Scholar. All this ſeems ſo plain and eaſy to learn, that I doubt not but ſoon to get it perfect; and then with a little Inſtructions I ſhall become a Maſter of it.

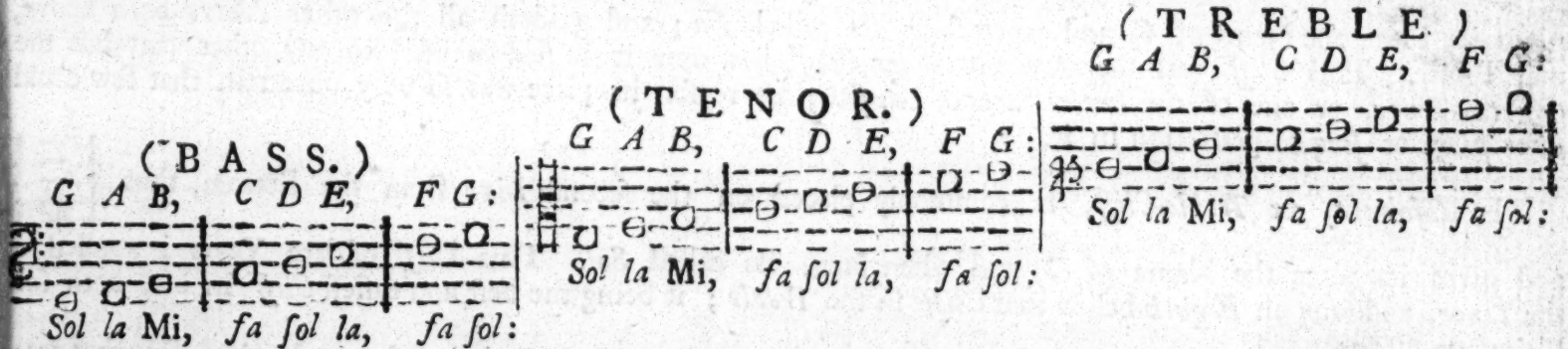
Maſter.

Maſter. Be not too much conceited in thy ſelf, leſt thou art guilty of that Folly of being wiſe in thy own Conceit; for it will be of no Advantage to thee to learn a *Table*, and doſt nor know the Uſe of it: Let me adviſe thee to learn any one Part firſt, that which is moſt ſuitable to thy *Voice*, before you proceed any further.

Scholar. But pray muſt all the hard *Names* be learnt with them?

Maſter. Thoſe proper *Names* are only ſet for Antiquity, the firſt Letters with the *Sol— Fa's*, &c. are ſufficient for the Underſtanding of any Leſſon of *Muſick:* But next I will ſet down the *Scale* in a more eaſy Method, in their proper Places one above another, as thus:

The Scale *of* MUSICK *on the Five* Lines, *in the three uſual* Cliffs.



N. B. That thoſe Syllables that are ſet under the *Notes* are uſed in *Vocal-Muſick*; but the Letters above are uſed to *Muſick* for *Inſtruments*, &c. and alſo direct to the *Compoſition* of both.

Obſerve that in the Compaſs of theſe eight *Notes*, there are two of them called *Semi*, or *Half-Tones*; which is from *Mi* to *Fa*, and from *Fa* to *La*; there being a *Bar* drawn between them. Suppoſe a *Whole Tone* be an *Inch*, the Half is but half an *Inch*; which is a *Mathematical* Demonſtration.

Of the Three CLIFFS, *and their* Uſe.

Maſter. IN the *Scale* of *Muſick* there are three ſeveral *Characters*, or *Marks* called *Cliffs*, or *Cleaves*: *Baſs*, or *Ffaut Cliff*, is commonly ſet on the fourth *Line* from the Bottom, thus Sometimes you will find it placed on other Lines, but whereſoever it be placed, it gives to its place the Name of *F*; and when ſung, 'tis called *Fa*; and guideth all the other *Notes* both above and below.

The *Counter-Tenor*, or *C ſol faut Cliff*, is ſet on any one of the four loweſt *Lines*, thus And gives its Place the Name of *C*, and when ſung 'tis called *Fa*; and guideth all the other *Notes* both above, and below. This *Cliff* was the Ancient *Tenor Cliff*, but now it is ſeldom uſed to any other part but the *Counter-Tenor*, or one of the *Inner-Parts* of *Muſick*; by reaſon its place was ſo very uncertain that few could ever *play*, or *ſing* to perfection in it.

The *Gſolreut*, or *Treble-Cliff*, is commonly placed on the ſecond *Line* from the Bottom, thus and gives its place the Name of *G*, and when ſung, 'tis called *Sol*. This *Cliff* of late Years is applied to the *Tenor*, and ſung an *Eighth* below that *Cliff* in the *Treble*; it being the beſt and eaſieſt *Cliff* in uſe, both for *Voice*, or *Organ*.

Scholar. Why was the *C ſol faut Cliff* ſo much in uſe formerly, and ſo little in uſe now? And for what reaſon is the *G ſolreut Cliff* uſed in its place?

Maſter. Formerly the *C ſol faut Cliff* was moſt uſed by reaſon it was moveable, and could be ſet on any *Line* the Compoſer hath a mind to bring their *Keys* into the Compaſs of the *Five Lines*: But now it is almoſt grown out of uſe, by reaſon our *Keys* are regulated by *ſhifting* of the *Mi*, both by either *Flats* or *Sharps*; for then the *ſhifting* of the *Mi* by *Sharps* was not invented, neither was *Tranſpoſition* by *Flats* rightly underſtood. There-

Therefore the *Treble Cliff* takes its place, by reaſon 'tis not ſo moveable; and by the help of *Flats*, or *Sharps*, our *Keys* are properly grounded; which is of more certainty to the Performer.

Scholar. Why are thoſe *Characters* called *Cliffs*? And for what reaſon can't a *Tune* be pricked down as well without a *Cliff* as with?

Maſter. The Word *Cliff*, *Cleave*, or *Clavis*, is a *Latin* Word, which ſignifies To *open*, or a *Key* to let into, *&c.* which openeth to us the *Names*, and *Keys* of all *Muſick*; either *Flat*, or *Sharp*.

Suppoſe there was no *Cliff* uſed: How could I know the true *Names* of any of the *Notes*? I might ſuppoſe it was *Tenor*, or *Baſs*; *Flat*, or *Sharp*; yet not poſitive which; then was the *Treble Cliff* ſet on the ſecond *Line* from the bottom, that *Line* would be *G*; then I could eaſily find out all the reſt both above and below.

Scholar. Sir, I humbly thank you, for your Aſſiſtance in this Branch; but pray what is the next thing that I muſt learn?

Maſter. The next is the *Names*, and *Meaſure* of the *Notes*; which ſhall be our Diſcourſe the next time of meeting, *&c.*

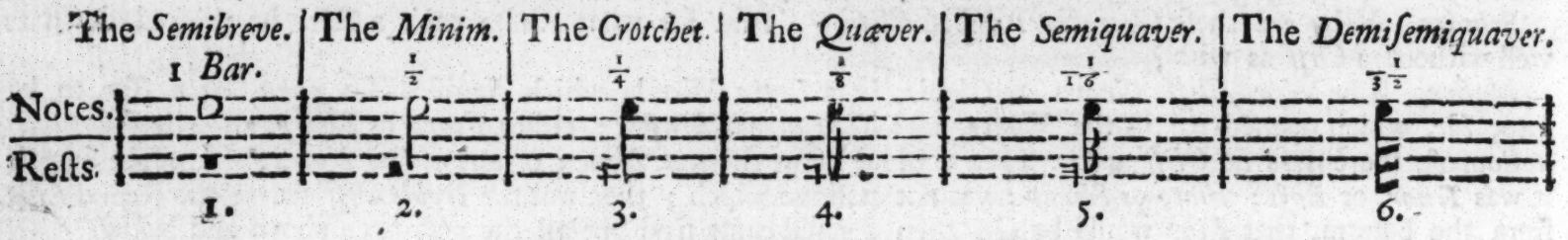
Learn firſt by *Cliffs* to call your *Notes*, both *Lines* and *Spaces* right;
Then *Tune* with *Time*, to ground your Skill in *Muſick*'s ſweet Delight. *Yours* W. Tans'ur.

CHAP. II.

Of the Names *of the* Notes, *their* Meaſure, Number, *and* Proportion *of* Time; *and of their* Reſts, *and their* Uſe.

Maſter. IN the former Chapter I told you, I would give you ſome Inſtructions of the *Names* and *Sounds* of the *Notes*, hoping by this time you are perfect in the *Gamut*; and able to undertake this *Task* I am now going to lay down before you; which is a *Table* of

The Names, *and* Meaſure *of the* Notes, *and their* Reſts, *and* Uſe.



EXPLANATION.

Maſter. THIS *Scale* comprehends the ſix ſeveral Sorts of *Notes* uſed in *Muſick*, with their *Reſts* under them; of which I ſhall diſcourſe, and begin with

1. The *Semibreve*, whoſe length and *proportion* of *Time* is ſo long, as while you may leiſurely tell 1, 2; 3, 4, by the ſlow Motions of the *Pendulum* of a large Chamber Clock (or any other *Pendulum* of the like Proportion) it being the longeſt *Note* of any now in uſe; tho' formerly it was their ſhorteſt.

2. The *Minim* is but half the Length of the *Semibreve*; having a Tail to it.

3. The *Crotchet*, is but half the Length of the *Minim*; having a Black Head.

4. The *Quaver*, is but half the Length of the *Crotchet*; having the Tail turned up.

5. The *Semi-Quaver*, is but half the Length of the *Quaver*; being turned up with a Double Stroke.

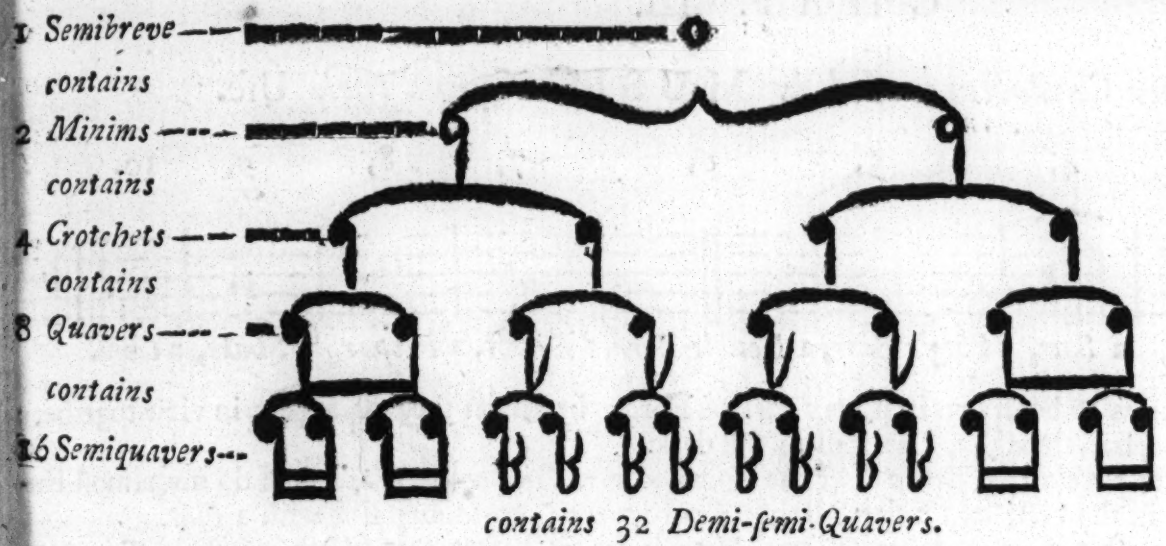
6. The *Demiſemi-Quaver*, is but half the Length of the *Semi-Quaver*; having its Tail turned up with a Treble Stroke; which is the ſhorteſt *Note* uſed in *Muſick*.

Scholar. Why is the *Semibreve* treated of firſt? And what is the Uſe of the *Reſts*?

Maſter. The *Semibreve* is called the *Meaſure-Note*; and guideth all the reſt to a true Meaſure of *Time*, and is called a *Whole Time*. The *Reſts* are *Notes* of Silence; which ſignify that you muſt Reſt, or keep Silence ſo long as if you was ſounding one of the ſaid *Notes*. But the better to explain the *Length* and *Proportion* of all *Notes*, obſerve the following *Scheme*.

A Scale

A Scale *of* NOTES, *and their* Proportions.



contains 32 *Demi-semi-Quavers.*

Explanation.

In this *Scale* the *Master-Note*, (which is the *Semibreve*) includes all other lesser *Notes* to its *measure* in *proportion*, it being set at the Top; so that one *Minim* is $\frac{1}{2}$ of a *Semibreve*; one *Crotchet* but $\frac{1}{4}$; one *Quaver* but $\frac{1}{8}$; one *Semiquaver* but $\frac{1}{16}$; and one *Demisemi-Quaver* is but $\frac{1}{32}$ Part of the *Semibreve*.

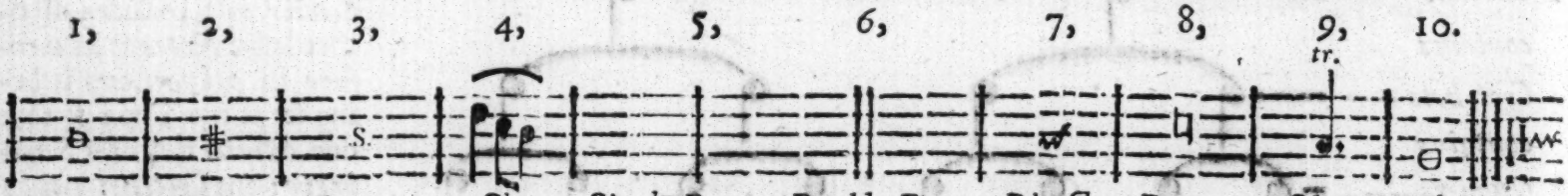
Unless these *Notes*, *Names*, *Time*, and *Rests*, you perfect learn by heart,
You never can attain to know the *Time* in *Musick*'s Art.

Yours W. Tans'ur.

CHAP.

CHAP. III.

Of all other Characters used in MUSICK, *and their* Uſe.



A *Flat*, a *Sharp*, a *Repeat*, a *Slur*, a *Single Barr*, a *Double Barr*, a *Direct*, a *Proper*, a *Shake*, a *Cloſe*.

Scholar. SIR, This *Table* ſeems to be drawn in a very curious Form, by reaſon they all appear in view together; but if you don't explain their uſe, I am ſtill in the dark.

Maſter. Becauſe you ſeem to have a true deſire after the Knowledge of *Divine-Muſick*, I ſhall do my utmoſt Endeavour to lay down their Uſe in the beſt, and eaſieſt Method I can invent; beginning firſt with a *Flat*.

1. The true *Uſe* and Nature of a *Flat* is, to cauſe any *Note* it is ſet before that riſeth a whole *Tone*, to riſe but half a *Tune*; I mean to flat, or ſink it half a *Tone* lower than it was before; the ſame as from *Fa* to *Mi*, or *Fa* to *La*. Alſo all *Flats* that are placed at the beginning of the Five *Lines*, ſerve to flat all ſuch *Notes* that ſhall happen on that *Line* or *Space* through the whole *Strain*; except any *Note* be contradicted by an accidental *Sharp*. *Flats* are alſo uſed to regulate the *Mi* in *Tranſpoſition* of *Keys*.

2. The true *Uſe* and Nature of a *Sharp* is contrary to the Nature of a *Flat*; it being to raiſe, or ſharp any *Note* it is ſet before, half a *Tone* higher, the ſame as from *Mi* to *Fa*, or from *La* to *Fa*. Likewiſe all *Sharps* that are placed at the beginning of the five *Lines*, ſerve to ſharp all ſuch *Notes* that ſhall happen on that *Line* or *Space*; except any *Note* be contradicted by an accidental *Flat* (which ſerves only for that *Note*) *Sharps* are alſo uſed to regulate the *Mi* in *Tranſpoſition* of *Keys*.

3. A

3. A *Repeat*, is uſed to direct the Performer, that ſuch a *Part*, or *Strain* muſt be repeated over again from the *Note* it is ſet over, or after; Either of theſe Words ſignifies the ſame; *viz. Repetatur, Repreſa, Replica, Replicato, Reditta, Riditta, Encore.*

N. B. That this Character is uſed in *Cannons*, to direct the following *Parts* to fall in at ſuch *Notes* it is placed over, under, or after.

4. A *Slur*, is in form like a *Bow*, drawn over, or under, the Heads of two, three, or more *Notes*, when they are to be ſung in one Syllable.

5. A *Single Bar*, ſerves to divide the Time in *Muſick* according to the *Meaſure-Note.*

6. *Double Bars*, ſerve to divide many *Strains* in *Muſick*; and to reſt ſuch a Quantity of *Time* between the Strains as the *Meaſure-Note* contains. But if it be dotted on each ſide, it ſignifies that ſuch a *Strain*, or *Part*, muſt be repeated over again.

7. A *Direct*, is placed at the End of a *Line*, to direct the Performer to the Place of the firſt *Note* in the next *Line.*—Either of theſe Words ſignifies the ſame, *viz. Index, Guidon, Monſtra.*

8. (A *Proper*, is often ſet before a *Note* that is made *Flat*, or *Sharp* at the beginning, to cauſe it to become *Proper*; or as it was before thoſe *Flats* or *Sharps* were ſo placed. But ſince *Flats* and *Sharps* are to the ſame effect, I rather uſe them.)

9. A *Shake*, called the *Trilloe*, is commonly placed over any *Note* that is to be *ſhaked*, or *graced.*

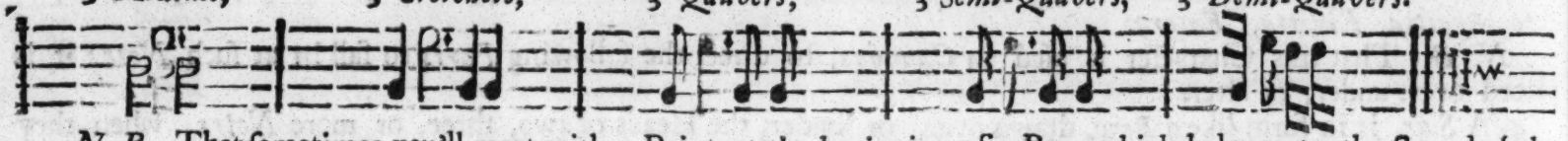
10. A *Cloſe*, or *Concludo*, is three, four, or more *Bars* together, always ſet after the laſt *Note* of a Piece of *Muſick*; which ſignifies a *Concluſion*, or the Cloſing of all *Parts* in a proper *Key.*

Scholar. Sir, I have often ſeen a little *Dot* ſet on the right ſide of a *Note*; and ſhould be very glad to know its *Name*, and alſo its *Uſe.*

Maſter. That *Dot* is called the *Prick* of *Perfection*, or *Point* of *Addition*; which adds to the *Sound* of a *Note* half as much as it was before. When this *Point* is ſet to the *Semibreve*, it muſt be held as long as three *Minims*, &c. But let me give you

An Example *of* Prick'd-Notes.

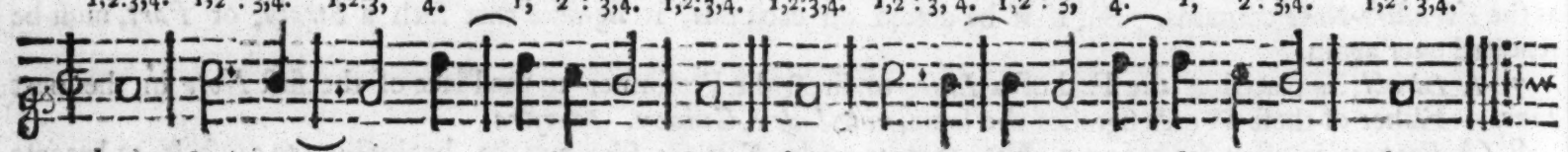
3 *Minims,* 3 *Crotchets,* 3 *Quavers,* 3 *Semi-Quavers,* 3 *Demi-Quavers.*



N. B. That ſometimes you'll meet with a Point at the beginning of a Bar, which belongs to the Sound of the laſt Note of the foregoing Bar, as for

Example. *The ſame by Notes.*

1,2:3,4. 1,2 : 3,4. 1,2:3, 4. 1, 2 : 3,4. 1,2:3,4. 1,2:3,4. 1,2 : 3, 4. 1,2 : 3, 4. 1, 2 : 3,4. 1,2 : 3,4.



d, u. d, u. d, u. d, u. d, u. d, u. d, u. d, u. d, u. d, up.

Theſe Notes are called Notes of *Syncopation,* or driving of Notes; of which I ſhall ſay ſomething in the next *Chapter.*

Scholar. Sir, I humbly thank you, and ſhall be very ready to give attention whenſoever you pleaſe.

Yours, *W. Tans'ur.*

CHAP. IV.

Of Time, *in all its* Moods; *and how to* Beat *any of them.*

Maſter. THIS Part of *Muſick* is called *Time*; and is ſo neceſſary to be underſtood, that no Perſon can ever be able to *ſing* or *play* without it as he ought to do; neither can his *Muſick* ever yield any delight to himſelf, unleſs there be an exact Agreement of *Time* in all *Parts*; which if rightly underſtood by all Performers, occaſions

occaſions all *Parts* to move, and agree rightly with each other (whether *Vocal* or *Inſtrumental*;) according to the real Intention and Deſign of the Compoſer.

Scholar. Sir, I ſhould be glad if you would pleaſe to tell me how many Sorts of *Time* there are; and alſo their *Moods*.

Maſter. There are ſeveral *Moods* of *Time*, yet all are reduced from two, *viz. Common-Time* and *Triple-Time*; which are meaſured either by an even or odd Number of *Notes*, as 4, or 3. I do not mean ſo many *Notes* in Number, but the Quantity of ſuch like *Notes* to be included in every *Bar*. But I ſhall ſpeak firſt

§ 1. *Of the* Meaſure, *and* Proportion *of* Common-Time, *and its ſeveral* Moods.

Maſter. *Common-Time*, is meaſured by even Numbers, as 2, 4, 8, *&c.* each *Bar* including ſuch a Quantity of *Notes* as will amount to one *Semibreve* (which is the *Meaſure Note*, and guideth all the reſt;) it being called a *whole Time*, or the *Time-Note*.

But to give every *Note* its due *Meaſure* of *Time*, you muſt uſe a conſtant *Motion* with your *Hand*, or *Foot* once *down*, and once *up*, in every *Bar*; which *Motion* is called *Time* and *Meaſure*.

I told you in *Chap.* 2. That the *Time* and *Meaſure* of the *Semibreve*, (which is the *Meaſure-Note* in *Common-Time*) was ſo long as while you may leiſurely tell 1, 2, 3, 4. Therefore the *Motion* of your *Hand*, or *Foot* is, to beat two with your *Hand down*, and two *up*, in every *Bar*; ſo that you are as long *down* as *up*; which Sort of *Time* is known by theſe three ſeveral *Marks*, or *Moods*; C, , , which are called *Quadruple Proportion*; being meaſured by *four*.

The firſt *Mood*, or *Mark* denotes a very ſlow Movement; the ſecond ſort is more brisk, being as quick again; The third *Mood* is called *Retorted-mood*; being as quick again as the ſecond; ſo that you may tell 1, 2, 3, 4 in every *Bar* almoſt as faſt as the *Motions* of a *Watch*; it is ſometimes mark'd with a large *Figure* of 2

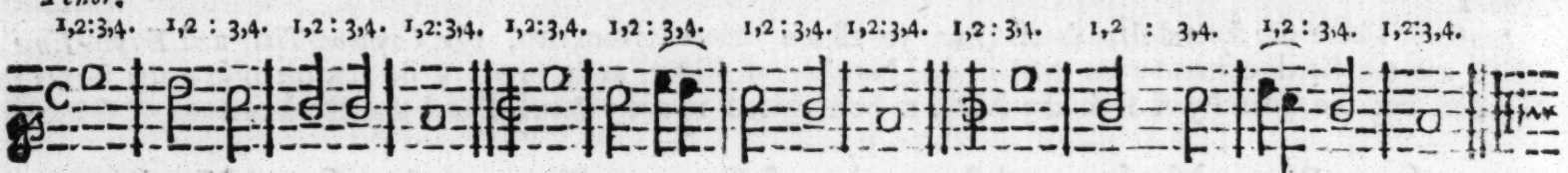
Scholar. Sir, if you would pleaſe to give me an *Example* of theſe three ſeveral *Moods*, I ſhould be more apprehenſive of your Diſcourſe.

Maſter. There ſhall never be any thing wanting in me to render the underſtanding of *Muſick* eaſy, either to you, or any other of my Fellow Creatures: Therefore I will give you an *Example* of them, with a *d* for *down*, *and u for up*, under the *Notes*; which will appear as thus, in two *Parts*.

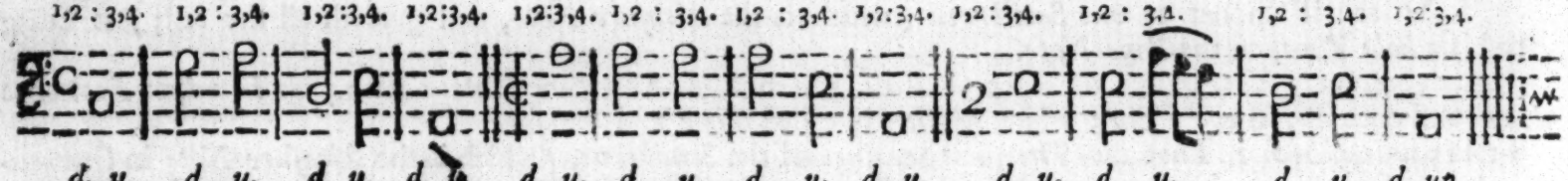
An Example *of the three ſeveral* Moods *in* Common-Time.

1. *Very ſlow.* 2. *A little quicker.* 3. *Very quick.*

Tenor.



Baſſo.



By the help of this *Example*, and obſerving other Leſſons of *Muſick* in *Common-Time*, you may be able to beat and perform any Leſſon in this ſort of *Time*; ſtill dividing the *Semibreve* into what ſort of *Notes* you pleaſe according to its *Meaſure* —*Syncopation*, or driving of *Notes* is very difficult for young Beginners, by reaſon your *Hand* or *Foot* is either put *down*, or *up*, while the *Note* is a ſounding: But the foregoing *Examples* (as *Page* 10.) are ſufficient to give you a right Underſtanding in them, by telling 1, 2, with the *Hand down*, and 3, 4, with it *up*; as you ſee it marked over the *Notes*. But next I ſhall ſay ſomething

§ 2. *Of the* Meaſure, *and* Proportion *of* Tripla-Time; *and all its ſeveral* Moods.

Maſter. TRipla-Time is meaſured by odd Numbers, as 3, 6, 9, &c. each *Bar* containing either 3 *Semibreves*, 3 *Minims*, 3 *Crotchets*, or 3 *Quavers*; two of which muſt be ſung, or play'd with the *Hand*, or *Foot down*, and one *up*; ſo that you are juſt as long again *down* as *up*.

Obſerve,

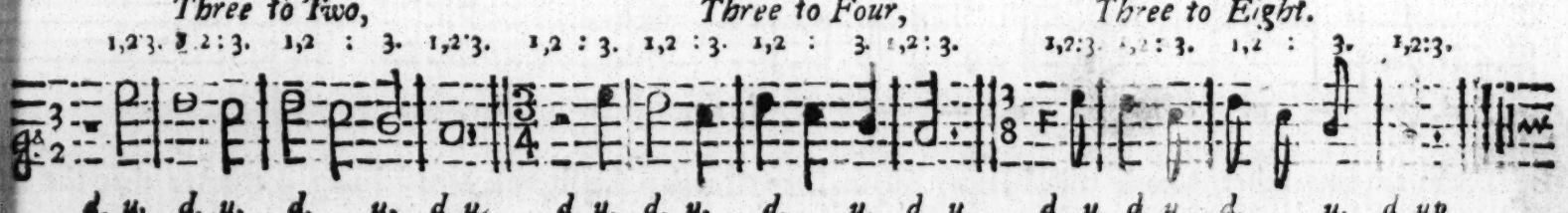
Obſerve, that the ſloweſt *Mood* in *Tripla-Time* is always ¼ quicker in every *Bar* than the *Meaſure* of the *Semibreve*; though every *Bar* is called a full *Meaſure* according to the *Meaſure* of *Time*, and ſo indeed it is; for if a *Bar* ſhould include the Quantity of three *Semibreves*, they are ſung, or play'd but the length of three *Minims*; or if three *Minims* in a *Bar*, they are counted but in the *Time* of three *Crotchets*; though in *Pſalmody* they are often ſung ſomewhat Slower, it being ſometimes more ſuitable to the Words.

The firſt, and generally the ſloweſt *Mood*, is called *Seſquialtera Proportion*; being a *Triple Meaſure* of three *Notes* to two, ſuch like *Notes* in *Common-Time*; and ſung, or play'd in the ſame *Time*; which is one fourth Part quicker in every *Bar*. This *Mood* includes three *Minims* in a *Bar*, and perform'd in the ſame *Time* as two in *Common Time*; being marked thus, $\frac{3}{2}$ and called *Three to Two*; and reckoned the *Meaſure* of three *Crotchets*; two to be ſung, or play'd *down*, and but one *up*.

The Second Sort is called *Three to Four*; being as quick again as that of $\frac{3}{2}$, being marked thus, $\frac{3}{4}$, each *Bar* including three *Crotchets*, or one pointed *Minim*; two to be performed with the *Hand*, or *Foot down*, and one *up*.

The Third Sort is called *Three to Eight*; being as quick again as that of $\frac{3}{4}$, being marked thus, $\frac{3}{8}$, each *Bar* including three *Quavers*, or one pointed *Crotchet*; two to be ſung or play'd with the *Hand*, or *Foot down*, and one *up*. Theſe are all the *Moods* that are generally uſed in *Vocal-Muſick*: But let me give you

An Example *of the three* Vocal-Moods *in* Tripla-Time. *viz.*



Scholar. Sir, Are theſe all the *Moods* in *Tripla-Time*?

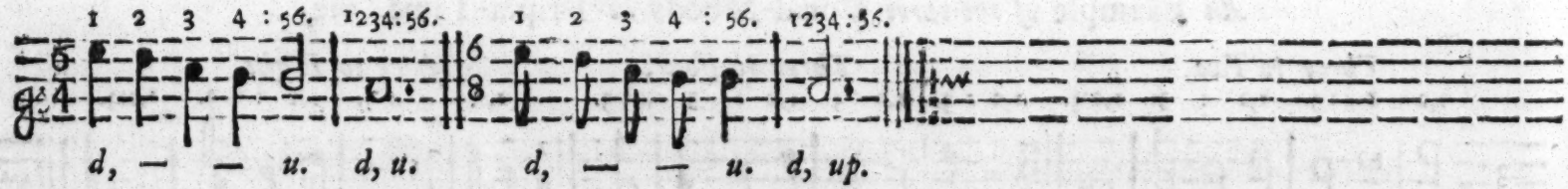
Maſter. No: there are ſix other *Moods* uſed in *Inſtrumental-Muſick*, called *Inſtrumental-Moods*; two of which are meaſured by one *Prick'd Semibreve*, by dividing it into ſix *Crotchets*, or ſix *Quavers*; and the other four are different in *Meaſure*; two of theſe *Moods* are called *Double Tripla-Time*, their Movements being as quick again as the two laſt *Moods* of the former *Example*; the upper *Figure* of 3 being altered to a *Figure* of 6.

The firſt of theſe *Double Tripla-Time Moods* is called *Six to Four*; each *Bar* including ſix *Crotchets*, or ſo many leſſer *Notes* as will amount to one *pointed Semibreve*; four to be played with the *Hand down*, and two *up*; marked thus, $\frac{6}{4}$.

The ſecond Sort of *Double Tripla-Time* is called *Six to Eight*; each *Bar* including ſix *Quavers*, or ſo many leſſer *Notes* as will amount to the *Meaſure* of one *pointed Minim*; marked thus, $\frac{6}{8}$, being as quick again as that of $\frac{6}{4}$. But let me give you

An Example *of the two* Double Tripla-Time Moods, *viz.*

Six to Four, *Six to Eight.*



There are two other *Moods* called *Triple Tripla-Time Moods*; the ſloweſt *Mood* being $\frac{1}{3}$ quicker than the laſt *Example* of *Double Tripla-Time*.

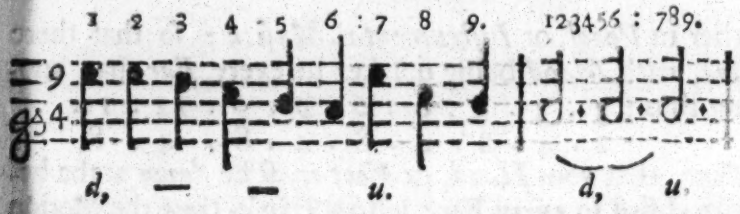
The

The firſt of *Triple Tripla-Time* is called *Nine to Four*; each *Bar* including nine *Crotchets*, or ſo many leſſer *Notes* as will amount to the ſame *Meaſure*; and marked thus, $\frac{9}{4}$, ſix to be played *down*, and three *up*.

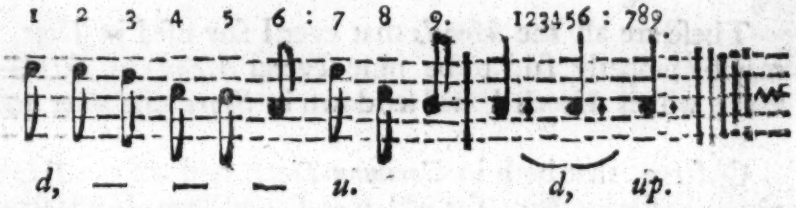
The ſecond Sort of *Triple Tripla-Time* is called *Nine to Eight*; each *Bar* including nine *Quavers*, or ſo many leſſer *Notes* as will amount to the ſame *Meaſure*; ſix to be played *down*, and three *up*; being as quick again as that of $\frac{9}{4}$. But let me give you

An Example *of the two* Triple Tripla-Time Moods, *viz.*

Nine to Four,



Nine to Eight.



There are two other Sorts of *Tripla-Time* called *A Fourth Tripla-Time*; the ſloweſt *Mood* being $\frac{1}{3}$ quicker than the *Moods* of the laſt *Example*.

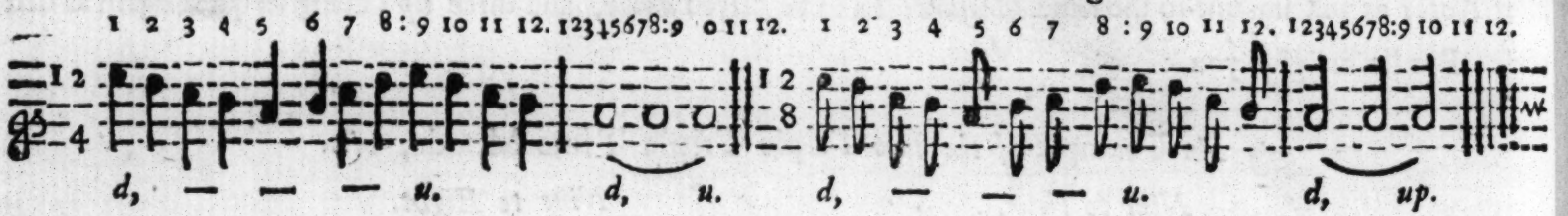
The firſt *Mood* of *Fourth Tripla-Time* is called *Twelve to Four*; each *Bar* including twelve *Crotchets*, or ſo many leſſer *Notes* as will amount to the Meaſure of three *Semibreves*; eight to be played with the *Hand*, or *Foot down* and four *up*; and marked thus, $\frac{12}{4}$

The ſecond Sort of *Fourth Tripla-Time* is called *Twelve to Eight*; each *Bar* including twelve *Quavers*; eight to be played with the *Hand*, or *Foot down*; and four *up*, and marked thus, $\frac{12}{8}$; ſo that you are as long again *down* as *up*; being as quick again as $\frac{12}{4}$: But let me give you another *Example*

of

Of the two Moods *of* Fourth Tripla-Time, *viz.*

Twelve to Four. *Twelve to Eight.*



These are all the *Moods* that ever I ſaw uſed in *Time*, either in *Vocal*, or *Inſtrumental-Muſick*; ſo that there may be properly ſaid to be nine ſeveral *Moods* in *Tripla-Time*, each *Mood* being quicker in every *Bar* than another; which *Moods* I will ſet down in *Score* one after another thus; 3 . 3 . 3 . 6 . 6 . 9 . 9 . 12 . 12.
2 . 4 . 8 . 4 . 8 . 4 . 8 . 4 . 8.

Obſerve, that both in *Common-Time*, and alſo in *Tripla-Time*, that your *Hand*, or *Foot* muſt be *down* at the beginning of every Bar; for which reaſon all long *Notes* ſhould ſtand firſt in every *Bar*; leſt in *Tripla-Time* the Motion of your *Hand* be contradicted. Tho' many ſimple Authors have ſet a *Minim* at the beginning of a *Bar*, and a *Semibreve* after it quite through a whole Piece of Muſick, which is quite contrary to the Motion of your *Hand*, neither can it be allowable, unleſs it be at the *Note* before a *Cloſe*. Alſo all odd *Notes* before a *Bar* muſt be performed with the *Hand* or *Foot up*.

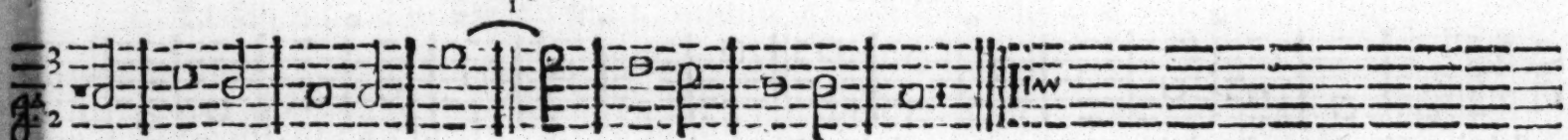
Scholar. Sir, I apprehend the true Nature of every *Mood* of *Time* by your plain and eaſy *Examples*; but I have read in Mr. *Playford*'s Introduction concerning *Time*, and he ſays, that *Six to Four* and *Twelve to Eight*, muſt be beat as many *down* as *up*; and he alſo calls it *Common-Time*.

Maſter. 'Tis true he does, but in my Opinion he's much in the wrong on't; for I cannot conceive which way *Common-Time* can be mark'd with *Figures*; for if one *Semibreve* makes one *Bar* in *Common-Time*, I cannot apprehend how one *prick'd-Semibreve*, or three *Minims* can make a *Bar*; which is but ſtill the ſame *Meaſure* as *Three to Two*; only the *Minims* are become *Crotchets*, and the *Crotchets Quavers*, and play'd as quick again. But let Inſtru-

mental

mental Practitioners uſe which way they moſt effect. But I would have you obſerve that *Reſts* are of the ſame *meaſure* as *Notes*, and wherever you meet with a *Semibreve Reſt*, it ſerves for a whole *Bar* of *Time*, in either *Common-Time*, or in *Tripla-Time*. You will alſo often meet with a *Double Bar* drawn thro' between two *ſingle Bars* when the *Time* is not perfect on either ſide of the *Double Bar*; both *Bars* making but one *Bar* of *Time*, as thus:

Example.



d, u. d, u. d, u. d, u. d, u. d, u. d, up.

N. B. That the lower *Figures*, 2, 4, 8, &c. in all the *Moods* before mentioned denote the *Compoſition* to be to the *meaſure* of ſuch like *Notes* as make one *Bar* in *Common-Time*.

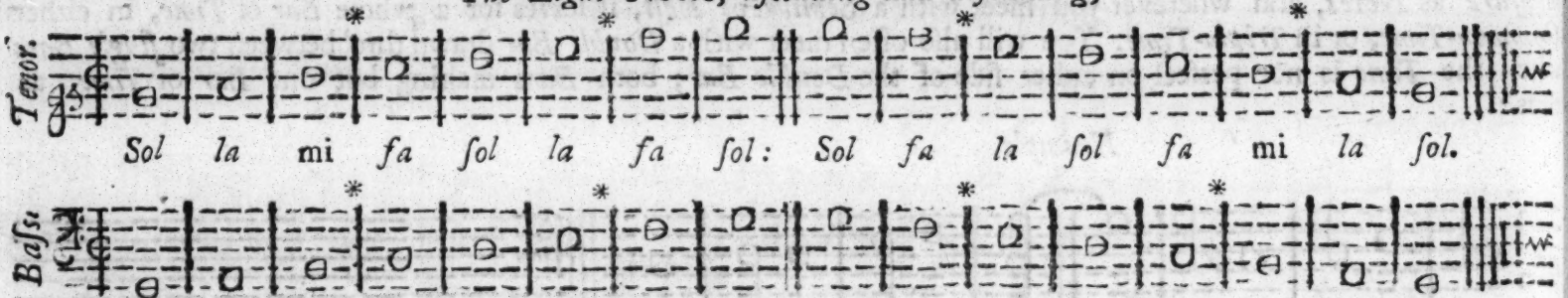
Yours, *W. Tans'ur.*

CHAP. V.

Of Tuning *the* Voice; *and of the ſeveral* Graces *uſed in* Muſick.

Maſter. THE firſt thing to be obſerved by a *Vocal* Performer is, to have your *Voice* as clear as poſſible; and to give every *Note* a clear and diſtinct *Sound*; neither forcing the *Sound* through your Noſe nor blowing your Breath through your Teeth with your Mouth ſhut (which is the Fault of a great many) which is very offenſive to a Muſical Ear when ever they ſing alone; next proceed to ſome ſhort Leſſon; but I ſhall give you the firſt Leſſon commonly taught by Muſicians, in *two Parts*, in *Common-Time*; with an *Aſtrick* placed between the two *Half*, or *Semitones*; which Leſſon is called

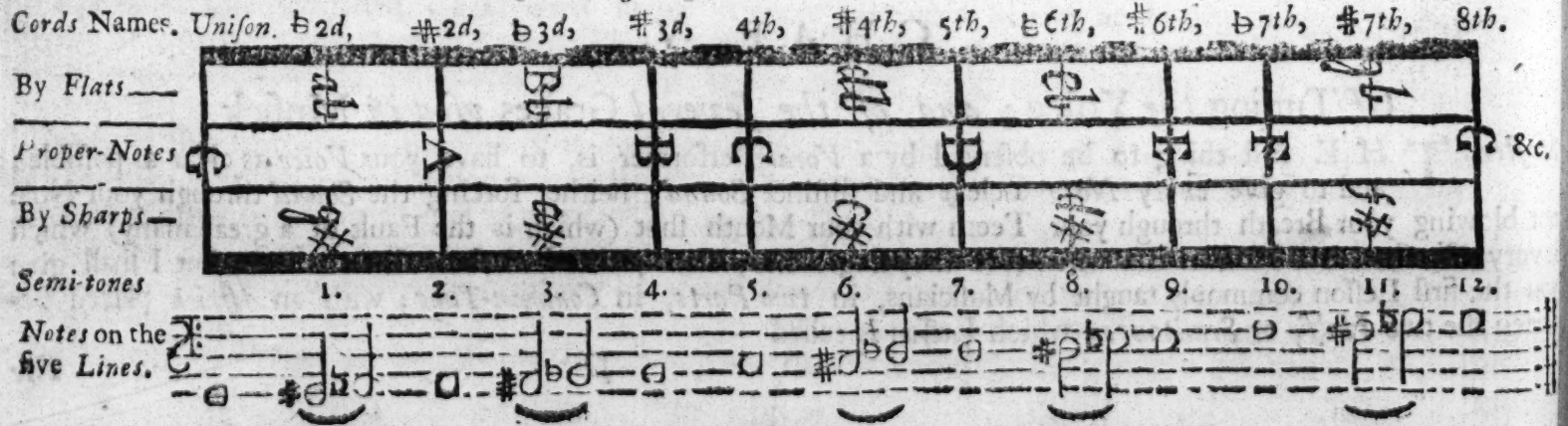
The Eight Notes, *aſcending and deſcending,*



Scholar. Sir, I apprehend the true meaning of this *Leſſon*, but only I cannot ſing them in right *Tune*.

Maſter. The true and exact *Tuning* of this *Leſſon* is, to obſerve the two *half*, or *Semitones*; that is, from *Mi* to *Fa*, and *La* to *Fa*, aſcending; and from *Fa* to *La*, and *Fa* to *Mi*, deſcending; and all the reſt are whole *Tones*. Suppoſe the *Whole Tone* be an *Inch*, the *Half Tone* is but half an *Inch*; which is a *Mathematical* Demonſtration. But the better to explain what I have ſaid, I have contriv'd

A Mathematical Scale *of all the* Semitones *included in an* Octave, *or* 8*th. with the* Concords, *and* Diſcords; *and the* Notes *on the* Lines *and* Spaces, *by way of* Inches.

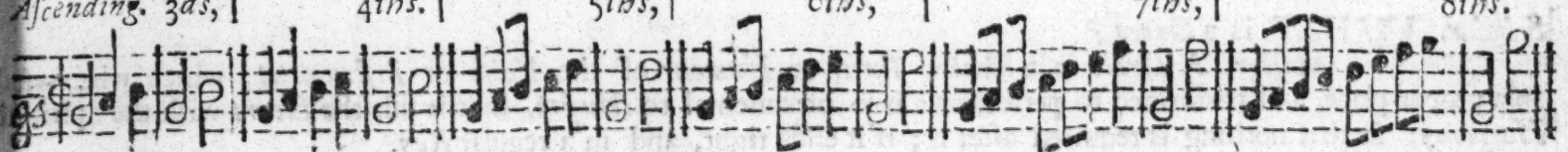


This *Scale* is drawn according to the *Keys* of the *Organ*, &c. which ſhows that an *Octave* may be divided into 12 *Semi*, or *Half-Tones*; But the twelfth Chapter of this Book gives a proper *Name* to every Degree of Sound: when compared together.

N. B. That *G* ♯, and *A b*, are *uniſon* to each other, and ſo likewiſe are the reſt that are *flur'd*, which the foregoing *Scale* will demonſtrate: the *Proper-Notes* being *Semibreves*, and the other *Slur'd Minims*, &c.

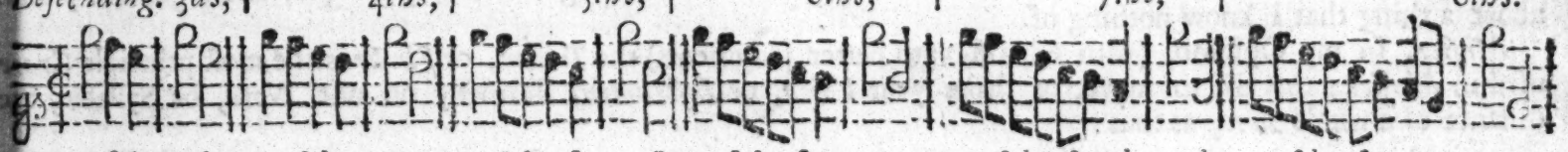
Leſſon 2d. *The Eight* Notes, *with the true Proof of every* Interval *in the* G-Cliff.

Aſcending. 3*ds*, | 4*ths*. | 5*ths*, | 6*ths*, | 7*ths*, | 8*ths*.



S l m, *s* m; *s l* m *f*, *s f*; *s l* m *f s*, *s s*; *s l* m *f s l*; *s l*; *s l* m *f s l f*, *s f*; *ſ l* m *f s l f s*, *s s*.

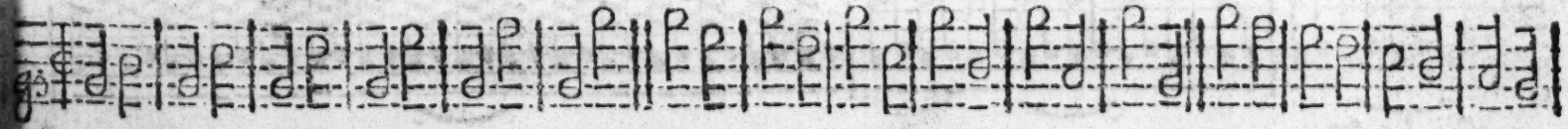
Deſcending. 3*ds*, | 4*ths*, | 5*ths*, | 6*ths*, | 7*ths*, | 8*ths*.



s f l, *s l*; *s f l s*, *s s*; *s f l s f*, *s f*; *s f l s f* m, *s* m; *s f l s f* m *l*, *s l*; *s f l s f* m *l s*, *s s*.

Leſſon 3*d* *Of* Skipping-Notes, *moving by* Leaps.

3*d*, 4*th*, 5*th*, 6*th*, 7*th*, 8*th*, | 3*d*, 4*th*, 5*th*, 6*th*, 7*th*, 8*th*, | 1, 2, 3, 4, 5, 6, 7, 8.



Sol, Mi, *ſol fa*, *ſol ſol*, *ſol la*, *ſol fa*, *ſol ſol*: *ſol la*, *ſol ſol*, *ſol fa*, *ſol* Mi, *ſol la*, *ſol ſol*: *ſol fa*, *la ſol*, *fa* Mi, *la ſol*.

When

When you have once got Maſter of theſe three *Leſſons*, you may next proceed to ſome ſhort *Pſalm-Tunes*; which are as eaſy as any *Leſſon* that can be ſet you. But next I ſhall ſay ſomething of the ſeveral *Graces* uſed in *Muſick*; which is the perfection of a *Singer*, be it either *Man*, or *Woman*.

§ 2. *Of the ſeveral* Graces *uſed in* Muſick.

Scholar. WHAT is a *Grace?*

Maſter. A *Grace* is a *Shake*, *Turn*, or *Humour* of the *Voice* or *Inſtrument*; which when uſed in a proper place, and performed to perfection; is ſo ornamental to *Muſick*, that it fills the *Heart* with the Spirit of *Harmony*; ſo that nothing is required after it; if it ends right, and in a regular *Key*.

Scholar. What is the firſt and fundamental *Grace?* pray tell me, and not let me be like many conceited Fools, who begin in the middle of a *Rule* to look for both Ends; not knowing which way is right; and argue and prattle about a thing that I know nothing of.

Maſter. In my Opinion, (with ſubmiſſion to better Judgments) the *Trilloe*, or *Shake* is the moſt principle *Grace* uſed in *Muſick*; that is, to move, or ſhake your *Voice*, or *Inſtrument* diſtinctly on one *Note*, or Syllable, the diſtance of a whole *Tone*, as thus:

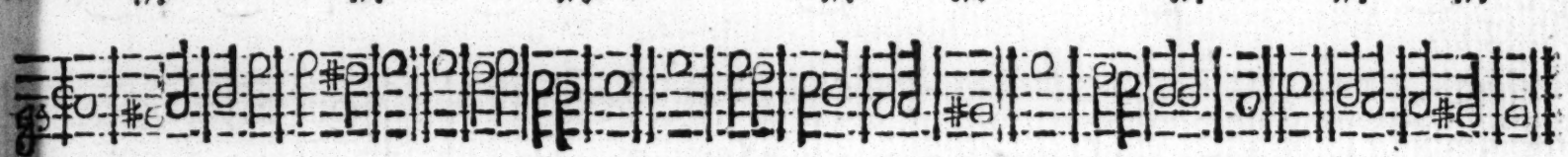
EXAMPLE.

First

First move ſlow, then faſter by degrees (as you ſee in every *Bar* of this *Example*) and by obſerving this Method you'll certainly gain the perfection of it.

I do not mean that you ſhould hold your *Shake* ſo long as in this *Example*; but that you muſt move as quick as poſſible while the length of the *Note* is performing; though the *Shake* at a *Cloſe* is held ſometimes ſome what longer than the *Time*, for variety ſake. But I will add another *Example*, and place a (*tr.*) over the *Notes* you are to ſhake.

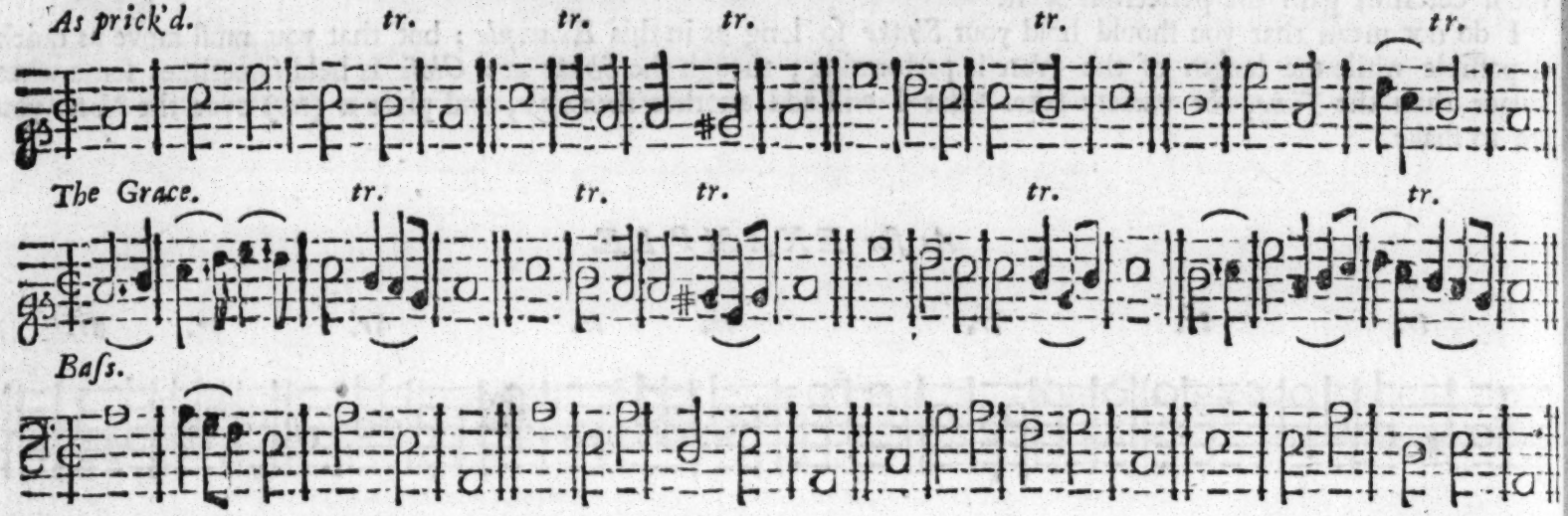
As for EXAMPLE.



The *Trilloe*, or *Shake* may be uſed in all deſcending *prick'd Notes*, and always before a *Cloſe*; alſo on all deſcending *ſharp'd Notes*; and on all deſcending *Semitones*; but none ſhorter than *Crotchets*.

There is another *Grace* uſed in *Muſick* that requires much Judgment, called the *Grace* of *Tranſition*; that is to ſlur, or break a Note to ſweeten the Roughneſs of a *Leap*; and in Inſtrumental-Muſick, *Tranſition* is often uſed on the *Note* before a *Cloſe*. But let me give you an *Example* of this, firſt as it is uſually prick'd with the *Grace* under it, and the *Baſs* placed at the bottom; which is called

An Example *of* Tranſition, *or* Breaking *of* Notes



So theſe are the moſt uſual *Graces* uſed in *Muſick*. Yours, *W. Tans'ur.*

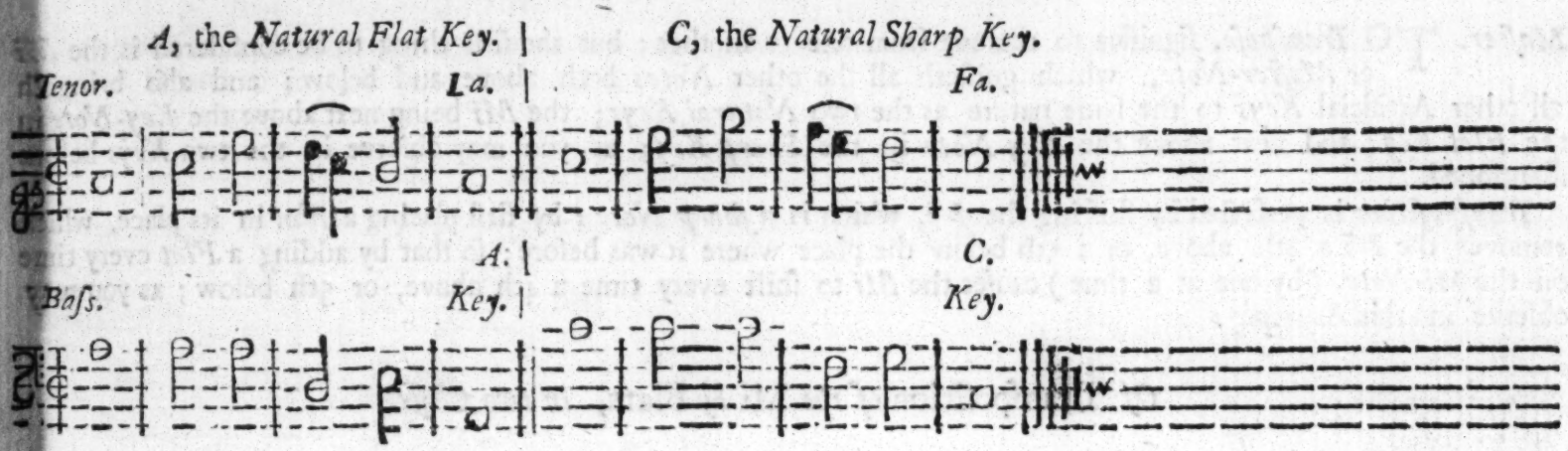
CHAP. VI.

Of the ſeveral Keys *in* Muſick; *and of* Tranſpoſition *of* Keys.

Maſter. IN Muſick there are but two *Natural* primitive Keys; *viz. C faut*, the *ſharp* and cheerful Key; and *Are*, the *flat* and melancholy Key: And that no *Tune* can be formed on any other *Key* but theſe two without the help of placing either *Flats* or *Sharps* at the beginning of the five *Lines*; which brings them to the ſame effect as theſe two *Natural Keys*; but firſt I ſhall give you

A

An Example *of the two* Natural Keys.



Scholar. What difference is there in two *Keys*? and why is one called *Flat*, and the other *Sharp*?

Maſter. The firſt is called *A*, the *Natural Flat Key*, by reaſon it hath the leſſer *third*, *ſixth*, and *ſeventh* above its *Key*.

The ſecond is called *C*, the *Natural Sharp Key*, it having the greater *third*, *ſixth*, and *ſeventh* above its *Key*; which is half a *Tone* ſharper than the *Flat Key* in the very firſt *third*; ſo that one may well be called *Flat*, and the other *Sharp*.

Scholar. What is a *Key*? or what is meant by the Word *Key*?

Maſter. A *Key*, or *Key-Note*, is the laſt *Note* of the *Baſs*; which contains the Air and Judgment of the whole Song; ſo that a *Tune* depends as much on a proper *Key*, or a proper *Sound* given to that Note; as a *Sermon* does on a Text; which ends the Song like a Period at the End of a Sentence; the *Baſs* being the Foundation of all the other *Parts*. But I ſhall next ſay ſomething

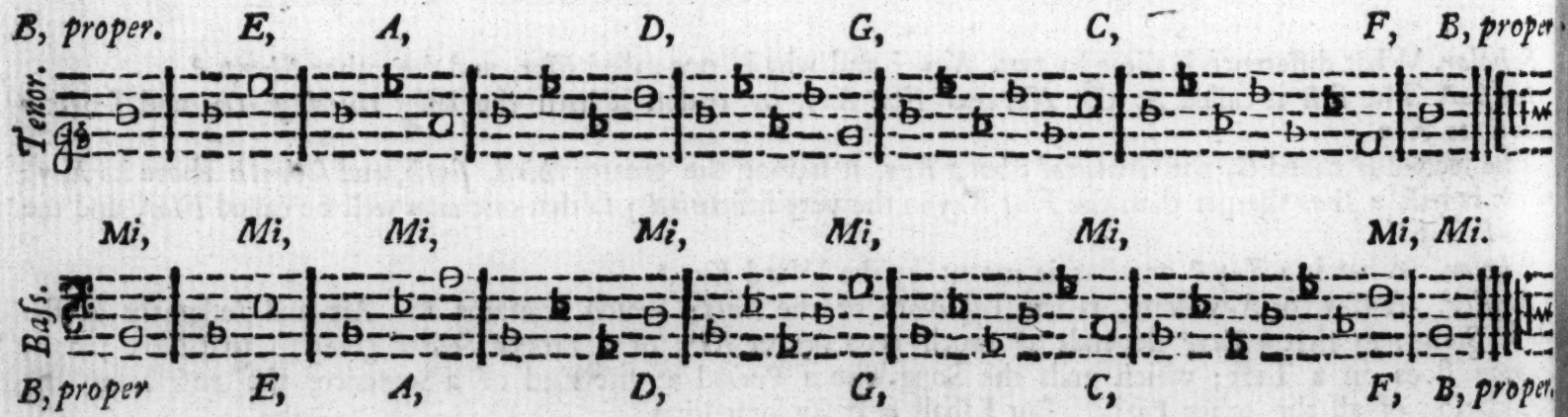
§ 2. *Of*

§ 2. *Of* Tranſpoſition *of* Keys.

Maſter. TO *Tranſpoſe*, ſignifies to remove from one to another; but the firſt thing to be conſidered is the *Mi* or *Maſter-Note*, which guideth all the other *Notes* both above and below; and alſo bringeth all other Artificial *Keys* to the ſame nature as the two *Natural Keys*; the *Mi* being next above the *Key-Note* in the *Flat Key*; and next above the *Key-Note* in the *Sharp Key*; as you may obſerve in the two *Keys* before mentioned.

Tranſpoſition is perfected by ſhifting the *Mi*, which is a *ſharp Note*; by firſt placing a *Flat* in its place, which removes the *Mi* a 4th above, or a 5th below the place where it was before; ſo that by adding a *Flat* every time on the *Mi-Note*, (by one at a time) cauſes the *Mi* to ſhift every time a 4th above, or 5th below; as you may obſerve in this *Example:*

Of Tranſpoſition *of the* Mi *by* Flats, *in two Cliffs:*



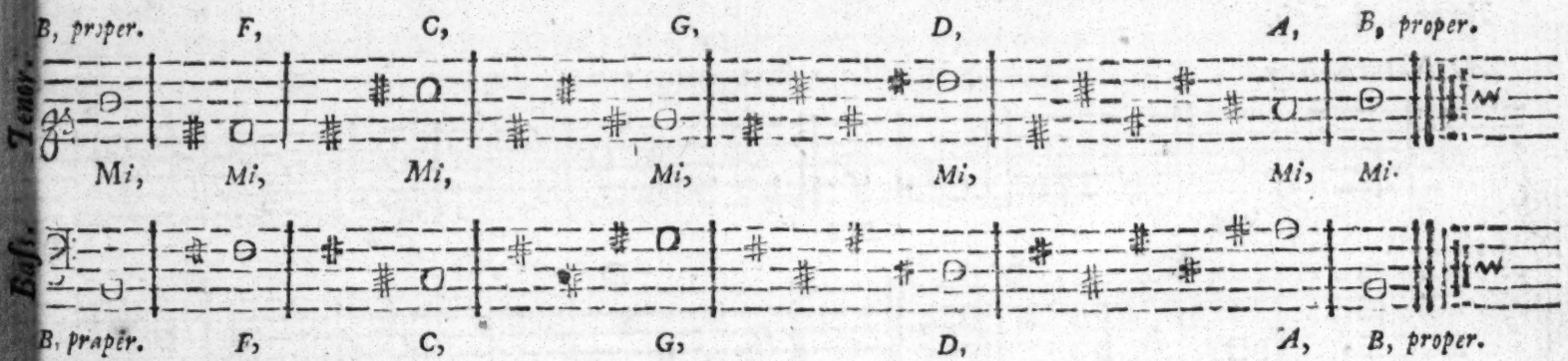
But

But to Render more easy what I have said, keep this Verse perfect in your Memory, *viz.*

† { *If that by* Flats *your* Mi *you do remove,*
† { *It must be called in the* fourth *above* ; —— *or fifth below its former place.* }

Transposition by *Sharps* is contrary to that by *Flats*; for by *Sharps* it moves always a *fifth* above, or *fourth* below its former place; also the *Mi* stands in the same *Line*, or *Space* with the *Sharp* last added: But I shall give you another *Example:*

Of Transposition *of the* Mi *by* Sharps: *in two* Cliffs.



Here you see the first *Sharp* is founded on *F*; the rest being added on a *fifth* above, or a *fourth* below; (by one at a time.) But the better to explain what I have said, keep this Verse perfect in your Memory. *Viz.*

† { *If that by* Sharps *the* Mi *removed is,*
† { *Rise up five Notes, and then you cannot miss*; —— *or a fourth below.* }

Scholar. Sir, I thank you most heartily: But why cannot the *Mi* be brought home again, as well by *Sharps*, as it was by *Flats?*

Master. If the *Mi* could be moved but once more, by adding another *Sharp* on *E*, it might be done; but this cannot, because there is no place for the *Half-Tones*; do but examine such an *Example*, and you will find that there can be no more *Sharps* added to any Lesson of *Musick* whatsoever.

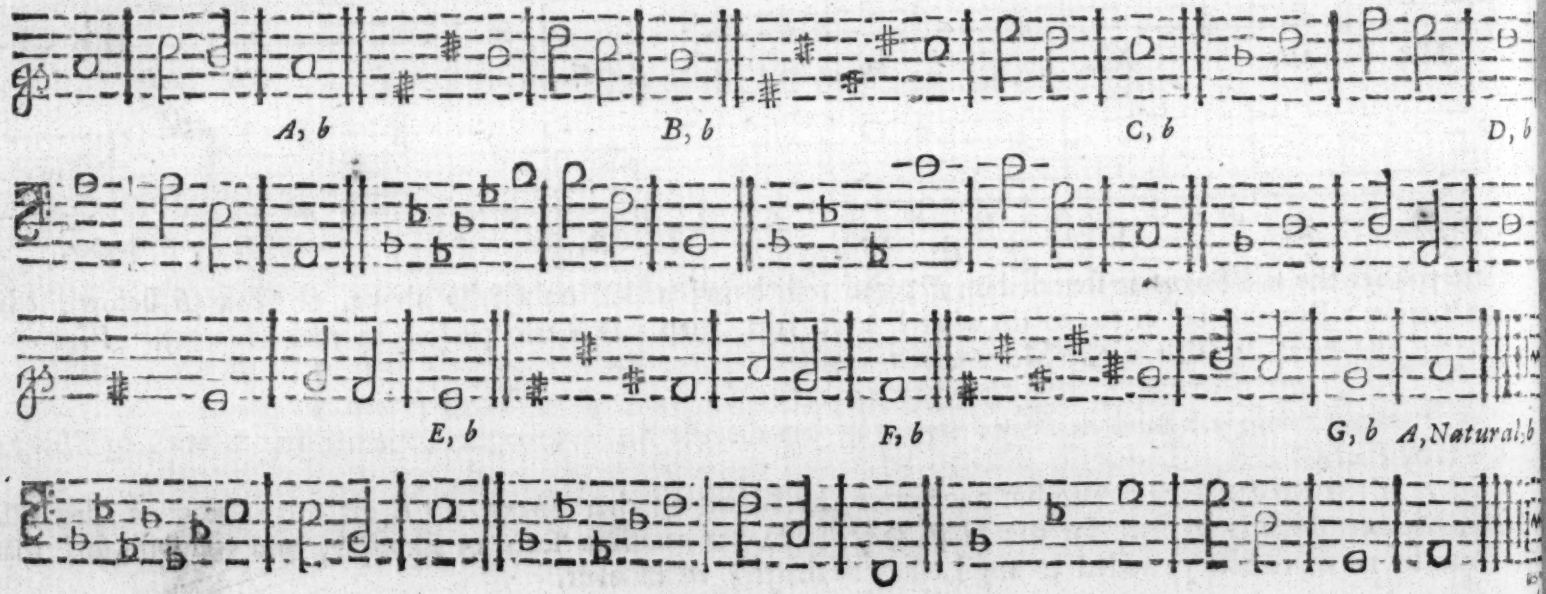
Scholar. Why was *Tranſpoſition* invented? and why was the *Mi* ſhifted out of its primitive Place?

Maſter. Tranſpoſition was invented to bring every *Compoſition* as near as poſſible within the Compaſs of the five *Lines*, when the two *Natural-Keys* could not keep within its bounds; eſpecially the *Sharp Key*, if the *Muſick* did riſe an *eighth* above the ſaid *Key-Note.* Likewiſe the *Mi* was ſhifted to bring all other Artificial *Keys* to the ſame effect as the two *Natural Ones*; viz. *A*, and *C*: But I ſhall next ſet you down

An Example *of all the ſeven* Flat-Keys, *to the ſame Effect as* Are *the* Natural Flat-Key.

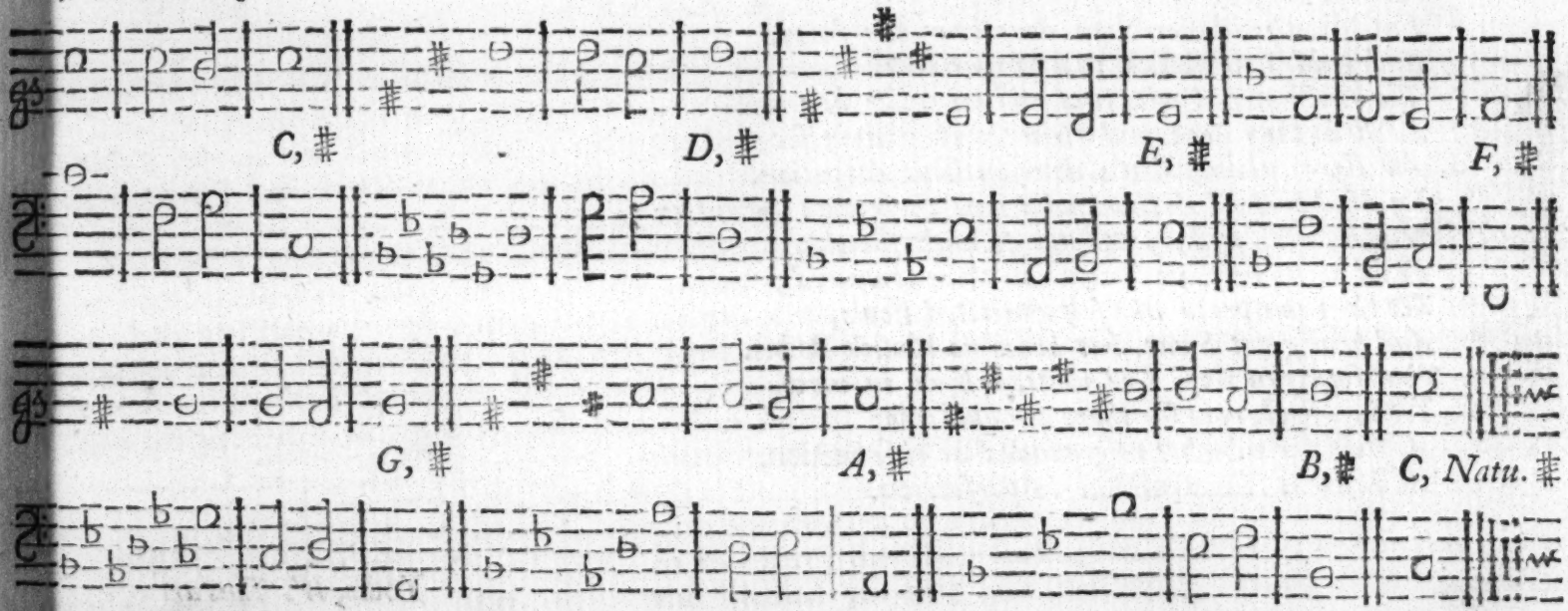
Tenor and *Baſs.*

A, Natural-Key.



An Example *of all the Seven* Sharp-Keys, *to the ſame Effect as* C-ſaut *the* Natural Sharp-Key.

Tenor and *Baſs*.
C, *Natural-Key*.



By theſe *Examples* you may *tranſpoſe* any *Tune* to any of theſe ſeveral Artificial *Keys*, by either *Flats*, or *Sharps*. Give your ſelf but the trouble to trace over theſe ſeven ſeveral *Keys*, and you will find them ſtill the ſame in effect as two; but you are not confind to the *Solfaing* of them all, ſo you but obſerve the Places of the *Semitones*: But if any of theſe *Keys* ſeem difficult to you, you may *tranſpoſe* them into any other; by the *Rules* before mentioned;

for *Solfaing* was only intended to guide young *Practitioners* to the true understanding of *Tones* and *Semitones*; and to give a proper Distinction one from another, *&c.*

Scholar. Sir, I humbly thank you, for I think you have added and explained this Branch in a far better Method than any that ever wrote on this Subject, and also brought the same to an exact *Rule*; and plain to be understood by the meanest of Readers.

Master. *Thus have I* Transposition *well survey'd,*
And its Original have open laid;
But Mi, *the* Master-Note *does bear the sway,*
And guides all Musick *to a proper* Key.
'Tis their own Faults that will no wiser be;
Read but my Book and then they'll plainly see
All Erros plain; that's done without Attention,
By Mad-brain'd Authors who love their own Invention;
Which false, and crooked are to understand,
Fix'd on no Key, *no* Voice *can them command;*
Yet they can prate like self-conceited Fools,
And bear great Sway, but know no Musick Rules.
Tho' fourteen Keys *I've written here in view,*
Yet in effect, you see there are but two:
A Rule *for which I've grounded in this* Section,
And call it Transposition *to perfection.*

Yours, *W. Tans'ur*

CHAP.

CHAP. VII.

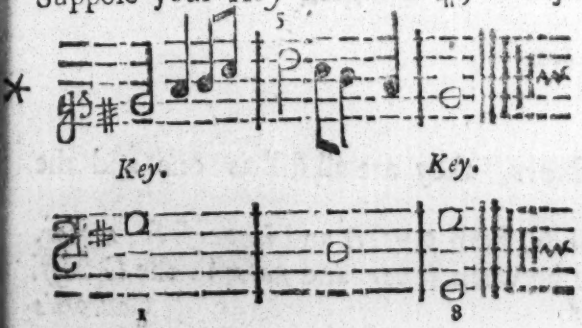
Of Intonation, *or ſome uſeful Directions concerning the regular* Sound, *or* Pitch *of the* Keys *in* Vocal-Muſick.

Maſter. THERE is nothing more neceſſary to be underſtood by a *Vocal* Performer then the right *Pitch*, or *Sound* given to the *Key-Note*; for without a *Tune* be founded on a proper *Sound*, that is, neither too high, nor too low, it never can give any pleaſure or delight either to the Performer, or Hearer.

Therefore I ſhall add ſome few Inſtructions by which you may be able to carry on all Parts of *Muſick* in a true *Decorum*.

Firſt, take a view of all *Parts*, and prove their Compaſs of *Notes* above the *Key-Note* of the *Baſs*; alſo all *Notes* below the *Key* of the *Baſs*; (if any ſhould ſo happen;) then try if your *Voice* will perform all *Notes* both above and below in all Parts; ſo that you can reach the higheſt *Notes* without ſqueaking above, and without grumbling below; which if you can perform clear, and alſo all the Performers of the other Parts move in perfect *Harmony*; then the Song may be ſaid to be pitch'd in a proper *Key* (ex. gr.)

Suppoſe your *Key* be on *G* ♯, and your *Tenor* ſhould riſe but five *Notes* above the *Key*, and your *Baſs* reach to *G*, the *eighth* below, which is twelve *Notes*; then prove your Song in this manner, both *Baſs* and *Tenor*. * Let the *Baſs* give the *Sound* of all other Parts firſt, and let there be but one *Leader* to each Part; the *Tenor* leading the whole *Song* in true *Time*: and by this Method you may give the true *Pitch*: to any *Key* whatſoever; for which uſe, a *Pitch-pipe* is very uſeful to learn by.



Yours, *W. Tans'ur.*

CHAP. VIII.

Of the ſeveral Concords, *and* Diſcords, *both* Perfect *and* Imperfect. *And of the* Figures, *uſed in the* Thorow-Baſs. *With ſome general* Rules *for* Tuning *the* Virginals, Harpſichord, *or* Spinnet.

Maſter. THERE are but four *Concords* in *Muſick, viz.* the *Uniſon, Third, Fifth,* and *Sixth*; their *Eighths* or *Octaves* are alſo meant. The *Uniſon* is called a *perfect Cord*; and commonly the *Fifth* is ſo called; but the *fifth* may be made *Imperfect* if the Compoſer pleaſes: The *Third,* and *Sixth* are called *Imperfect,* their *Sounds* not being ſo full, or ſweet as the *Perfects*: But in Four Parts the *Sixth* is uſed inſtead of the *Fifth* in ſome certain places, when the *Fifth* is left out; ſo in effect, there are but three *Concords.*

The meaning of the Word *Imperfect,* ſignifies that it wants a *Semitone* of its Perfection to what it does when it is *Perfect*; for as the *Leſſer,* or *Imperfect,* or *Minor Third* includes three *Half-Tones*; the *Greater,* or *Perfect,* or *Major Third,* includes four *Half-Tones,* &c.

The *Diſcords* are a *Second,* a *Fourth,* and *Seventh*; and their *Octaves*; though ſometimes the *Greater Fourth* comes very near to the *Sound* of an *Imperfect Cord,* it being the ſame as the Minor *Fifth*: But I will ſet you

An Example *of the ſeveral* Concords *and* Diſcords, *with their* Octaves *under them.*

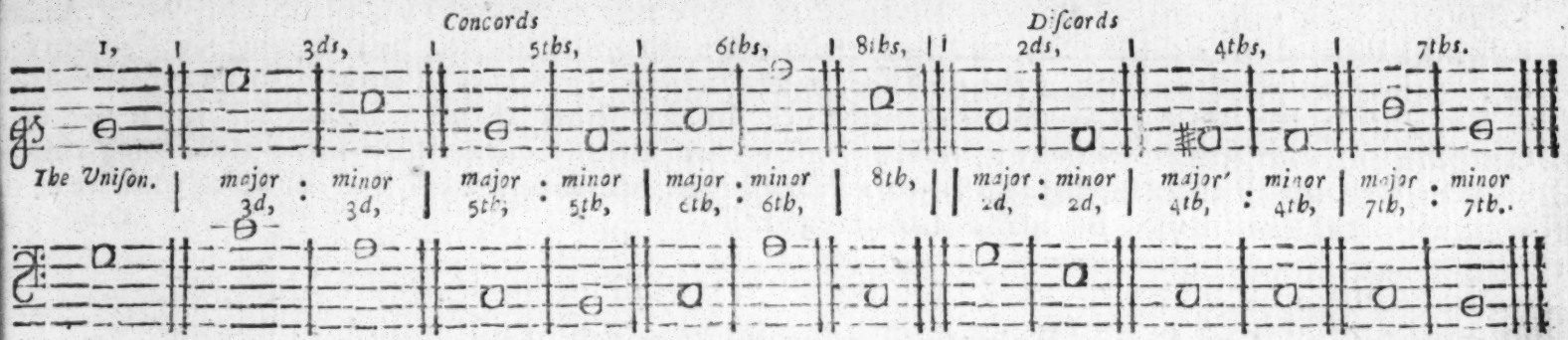
	Concords				*Diſcords.*		
	1.	3.	5.	6.	2.	4.	7.
Their *Octaves,* or *Eights*	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

&c.

N. B. That if a *Voice,* or *Inſtrument* would permit to ten thouſand *Octaves,* they are all ſtill as one and the ſame in nature.

But I ſhall next ſet you down another *Example* of all *Concords,* and *Diſcords,* both *perfect* and *imperfect*; *major,* or *minor,* as they ſtand in order; their Interval, or Diſtance being counted between *Tenor* and *Baſs,* in the *G Cliff.*

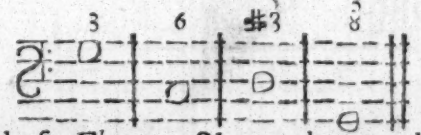
Concords.



By this *Example* you ſee how *Concords* and *Diſcords* are made either *greater*, or *leſſer*, *perfect*, or *imperfect* without the help of either *Flats*, or *Sharps*: (except the *major* 4*th*:) But they are made in *Compoſition* either *greater*, or *leſſer*, by adding either *Flats*, or *Sharps* to one of the Parts that ſtands joyned with another; and that *Diſcords* may be uſed in *Compoſition* if mixed with judgment, which you will better underſtand hereafter.

§ 2. *Concerning* Figures *uſed in the* Thorough-Baſs.

Maſter. THE *Thorough-Baſs* is moſtly performed by the *Organ*, *Harpſichord*, *Spinnet*, or *Theorbo*, &c. being often intermixed with *Figures*, which are placed either over, or under the *Notes* of the *Ground*, or *Baſs*.

Theſe *Figures* are to direct the Performer to ſtrike in the other *Parts*, or *Notes*, either a *Third*, *Fourth*, *Fifth*, *Sixth*, *Seventh*, or *Eighth*, &c. above the *Ground*; and ſet down as thus,  &c.

Obſerve that where there is only a ſingle *Flat*, or a ſingle *Sharp* marked, thoſe *Flats* or *Sharps* denote that you muſt play either *Flat* or *Sharp Thirds*: But where nothing is marked, then common *Concords* are played. Alſo where 4ths, 7ths, &c. (which are *Diſcords*) are only marked, they are only ſet to introduce other *Common Concords* to follow;

follow; *i. e.* ſuch as lie next, or the neareſt *interval* to follow next as the *Rules* will admit, *&c.* Many Authors only mark their 3ds with ſingle *Flats*, or *Sharps*; alſo 4ths, 6ths, 7ths, *&c.* and omit figuring the *Common Concords*, (which are 5ths, 8ths, 12ths, 15ths, *&c.*) But I rather ſhould chuſe to have all mark'd down, to avoid miſtakes.

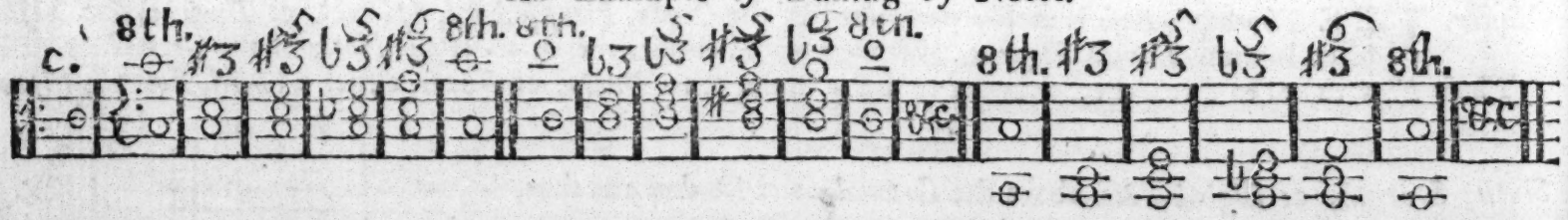
Two *Fifths*, nor two *Eighths* are not allowed to be played together neither riſing nor falling (as well as in *Compoſition:*) Therefore the beſt way to avoid a *Conſecution* of two, or more, is, to move your *Hands* contrary one from another; on either the *Organ*, *Virginals*, *Harpſichord*, or *Spinnet*, &c. A *Scale* of which you have at the beginning of the *Third Book*. But next I ſhall give you

§ 3. *Some General* Rules *for* Tuning *the* Virginals, Harpſichord or Spinnet.

Maſter. IN *Tuning* the *Harpſichord* or *Spinnet*, obſerve firſt to *tune* the *C Cliff* by a *Conſort Pitch-Pipe:* Next *tune* the 8th perfect either above or below, for all 8ths are the ſame: Then *tune* 3ds, 5ths, *&c.* that are in the *Syſtem* of the *Octaves*. Obſerve to *tune* all *Sharp* 3ds, as *ſharp* as poſſible; and all 5ths as *flat* as the Ear will permit; which will render the *Muſick* more fuller.

But the better to explain what I have ſaid, I ſhall give you

An Example *of* Tuning *by* Notes.



By obſerving this Method, you may put your *Inſtrument* in perfect *tune*, in order to perform any *Concord* or *Diſcord*; either *perfect*, or *imperfect*; both proper *Keys*, and *Muſic's*; or *Semitones*; according to the *Scale* of all the *Keys*, which fronts the Title-*Page* of *Book* III.

Yours, *W. Tans'ur.*

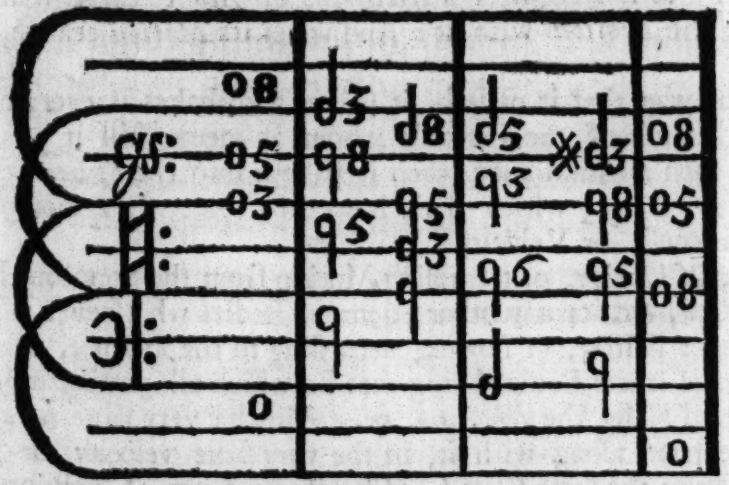
CHAP.

CHAP. IX.

Shewing how to Compare *one* Part *of* Muſick *with another.*

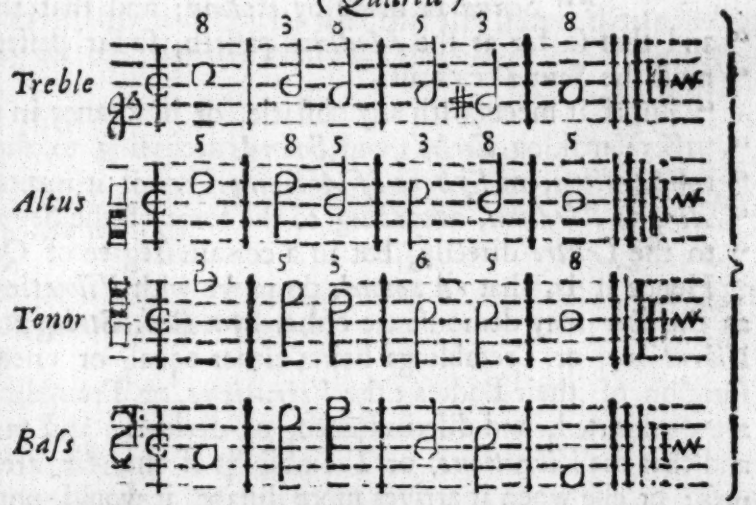
Maſter. THE *Interval*, or Diſtance between 3*ds*, 5*ths*, 6*ths*, 8*ths*, &c. are called *Concords*, (and ſome *Diſcords*;) and alſo their *Octaves*. I ſhall therefore draw eleven *Lines* according to the *Scale* of *Muſick*, and place the three *Cliffs* in their uſual *Places*; by which you may count the true diſtance of all *Intervals*; and ſhall ſet down

A Scale *of all the* Four Parts *of* Muſick.



By this *Scale* you ſee the Diſtance, and alſo the *Places* of all the four *Parts* of *Muſick* according to the *Gamut*.

(*Quarta*)



Theſe Four *Parts* are taken out of the other *Scale* and ſet down in *Score* in their proper *Places*, one above another, as they proceed from the *Baſs*.

I cannot omit but give my opinion, that it is the beſt and eaſieſt way to ſet the *Cliff* of the *Altus* on the middle *Line*, and place the *Notes* accordingly; which is done in the following Books. But to know the nature of theſe *four Parts*, I refer you to *Page* 60. Yours, *W. Tans'ur*

CHAP. X.

Of Theoretical-Muſick. *Containing a* Mathematical *Demonſtration of the* Nature *of* Sound; *and of the* Rations, *and* Proportions *of* Harmony.

Maſter. "IT hath always been allowed by all profound and judicious Obſervers in this Science, that all "*Sound* is made by *motion*; and that this Motion requires a *Medium*, or *Air* to carry it diſtant; "and that ſo far as the *Medium* paſſeth, ſo far paſſeth the *Motion* with it: And when its *Motion* ceaſeth, then "muſt the *Sound* ceaſe alſo."

"But if it meets with any obſtacle, or hindrance in the way that it paſſeth, it ſtrikes and ſhakes at every one it "paſſes; making *Eccho*'s and *Sounds* according to the Nature of the Obſtacle whom it meets, 'till it paſs thro' "the *Medium*, or *Sphere of Activity:* But if it meets with no hindrance, then it paſſeth into the *Sphere* of the "*Air*, or *Medium*, according to the force of the *Sonorous Body*; which Body is as the *Centre*; tho' not paſſing "to the *Centre* directly, but in a certain degree of Quickneſs, or Velocity."

Hence it is, that all *Sounds* do move with *Vibration*, *Oſcillation*, or trembling Motion from the Sonorous Body; as the Ear may demonſtrate either by a *Bell*, *String*, *Pipe*, &c. or any other Sonorous Bodies whatſoever: Their *Vibrations*, or Tremblings being either equal, or unequal; ſwifter, or ſlower; according to the Nature, or Conſtitution of their Bodies; the *Vibrations*, or Tremblings of their Bodies being that by which all particular *Sounds* are conſtituted, and diſcriminated, or divided; and carried along the *Medium*, or *Air* in the very ſame *Meaſure*; and that the *Vibrations*, or Tremblings of the *Air* are carried along with it, in the very ſame velocity, or quickneſs; or elſe when it arrives more diſtant, it would not be in the ſame *Sound*. Therefore, I am of opinion, that was there no *Air*, there could be no *Sound*; eſpecially at a diſtance from the *Sonorous Body*, from which all *Sounds* do proceed, and do arrive from a certain *Pitch*, or *Tenſion*; *i. e.* either *Grave*, or *Acute*, according to the greatneſs of the *Tenſion* of the Sonorous Body; which Body is called *The firſt Element of Sound*, or *The Element of Muſick.*

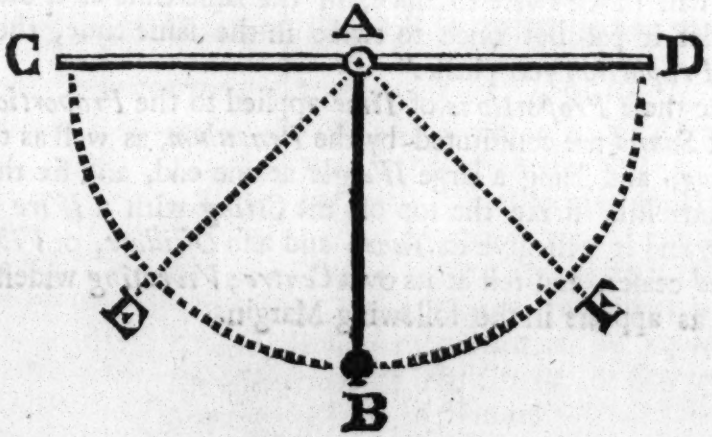
Scholar. From whence did arrive the *Meaſure* of *Time*, and alſo the *Proportion* of *Sounds*?

Maſter.

Maſter. The whole *Theory* of *Muſick* proceeds from the *Vibrations*, *Oſcillations*, or Tremblings of the *Sonorous Bodies*, both in *Time* and *Meaſure*, and *Proportion* of *Sound*; for what Bodies are moſt *Acute*, the more ſwifter are their *Vibrations*, or Tremblings; and what Bodies, or Sounds are more *Grave*, the more ſlower are their *Vibrations Oſcillations*, or Tremblings: Therefore, the firſt principal by whom the Nature of *Harmonical Sounds* was found out, was by the *Meaſure* and *Proportion* of the *Vibrations* of the Sonorous Body, or Sounding Body: So that any *Note* or *Tune* is made by one certain *Meaſure* of the velocity, or quickneſs of the *Vibrations*: I mean that ſuch a certain meaſure of *Courſes* and *Recourſes* doth in ſuch a certain ſpace of *time*, conſtitute, or appoint ſuch a certain determinate *Tune*: And alſo its continuance of *Sound* to the laſt, depends only upon the equality of the *time* of its *Vibrations*; as you may obſerve by a *Wire String* after it is ſtruck; and that the graver the *Sound* is, the ſlower are its *Vibrations*, *Oſcillations*, or Tremblings; as was firſt obſerved (as ſome *Greek* Authors ſay) by *Pythagorus*.

Scholar. Sir, have you no true and exact way to meaſure *Time*?

Maſter. Yes, Since the ingenious *Galileo* hath diſcovered to us the uſe of *Pendulums*, *Time*, and *Proportion* is far better underſtood than ever it was before he invented them; of which *Inſtrument* I ſhall firſt draw its Form, and afterwards explain its *Motion*, and alſo its Uſe. The Form is thus:



EXPLANATION.

First take either a *Wire* or *String* of what length you please, and hang or fasten a *Weight* or *Plummet* at one end; then make a Hole, or Noose at the other end, and hang it on a *Needle*, or *Centre*; then let it hang still, and it will be *perpendicular* as from *A* to *B*; then draw up the *Plummet* to the Semicircle *C*, and let it fall, and it will *Oscillate*, or swing towards *D*; moving both *Course* and *Recourse* (or *forward* and *backward*) till it rest perpendicular on *B* to *A*.

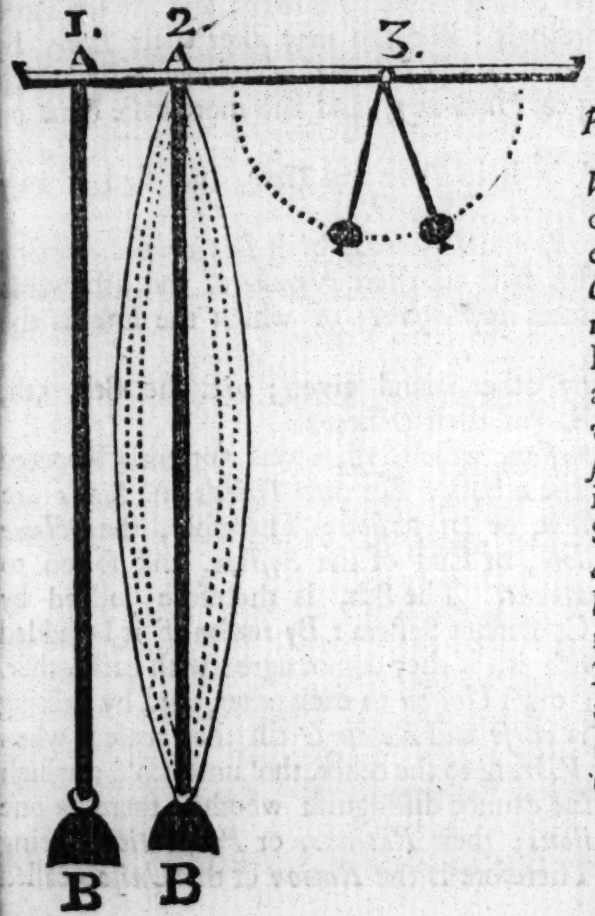
Here you may observe, though it range a greater compass between *C* and *D*, than it does between *E* and *F*; yet it always keeps a constant and true *motion* of *time*, both forwards and backwards from *C* to *D*, as it does from *E* to *F*, 'till it rests on *A*; for the further compass it ranges, the swifter it moves, and still in the very same time as it does when it ranges shorter.

* *N. B.* That whensoever we speak of the *Vibrations*, or *Oscillations*, we mean the *Courses* and *Recourses* from one side to the other; and not the Centre *B*, by which it passeth.

" Now if you would make your *Vibrations*, *Oscillations*, or *Courses* as swift again; make your *Pendulum* but one " fourth part so long; and it will move twice to once, in the same time as it did before. Again, if you would " make it as slow again and let it pass but once to twice in the same time, then you must make it four times " as long; and so on to what *Proportion* you please."

Scholar. Sir, But pray how are these *Proportions* of *Time* applied to the *Proportions* of *Sound?*

Master. The *Proportions* of *Sound* are constituted by the *Pendulum*, as well as the *Proportion* of *Time*: *Ex. gr.* Take a *Chord*, or *Musical String*, and hang a large *Weight* at one end, and fix the other on a *Centre* to hang as a *Pendulum*; and when it stands still, strike the top of the *String* with a *Wire* of the same kind (so as not to move the *Plummet*, or *Weight*) and it will give its *Tune*; and also *Oscillate*, or *Vibrate* so long as it *sounds*, and in equal spaces of *time* 'till its *Sound* ceases, and rest at its own *Centre*; *Vibrating* widest in the middle, according to the nature of a *double Pendulum*; as appears in the following Margin.



EXPLANATION.

1. The first *Line* represents a *Musical String*, or *Wire*, hanging *Perpendicular* with a *Weight* ar the bottom; as from *A* to *B*: But untouch'd.

2. The second is the very same *String* just struck, and giving its *Tune*; *Vibrating* widest in the Middle in equal *Times*, 'till its *Sound* ceases: According to the true *Nature* of a *double Pendulum*; which *Vibrations* constitutes and determines its *Tune*, according to the *Acuteness* and *Gravity* of the *Note* it Sounds. Therefore, if the *Vibrations* are more quick, then will the *Tune* be proportionably more *shrill*, or *Acute*: But if more slow, then more *Grave*; according to the *Length*, *Tenison* and Bigness of the *Chord*, or *String*; and likewise the length and *weight* of the *Pendulum*. Cast your Eye but steady on the *Sounding string* as soon as you strike it, and you'll see it *Vibrate*, or tremble according to the Figure, *i. e.* open and shut widest in the Middle in equal Spaces of *Time* 'till it ceases; in the very same *Motion* of a *double Pendulum*; for as the *Pendulum* moves in equal *Time*, so also does the *Vibrations* of the *Chord*, or *String*, 'till it cease: and this is the very reason that *Harmony* comes under *Mathematical Proportions*, both in *Time* and *Tune*. For when two *Strings* are *Unison* to each other, so are also their *Vibrations*; and as the *Times* and *Vibrations* of two *Strings*, &c. are contrary to each other, so are their *Intervals* in *Acuteness* and *Gravity*: For as is the Length, so is the *Tune*.

3. The Third Figure represents a *double-Pendulum*, fixed on a *Centre*, having two Plummets in equal *Motion*: Moving according to the *Vibrations* of the *Chord*, or *String*; the *String Oscillating*, or *Vibrating* the same in Nature.

By these *Examples* you see the Reasons of the Difference of the Swiftness of their *Oscillations*, or *Vibrations*, tho' you cannot so well measure them from their Shape; by reason the greater String *Vibrates* slower; and the less more swift; and that their *Oscillations*, or *Vibrations* gives the *Tune* accordingly: But you may alter their *Tune*, by altering their Length and *Tension* by Screwing them to another *Tension*, and to any *Interval* whatsoever: By which *Chord*, or *String*, you may discover all the *Proportions* which belong to *Harmony*; and also more easie than on any other *Sounding Body* whatsoever.

Scholar. Sir, I have very Attentively observ'd the *Nature* of *Sound*, both in *Tune* and *Time*, and find it very curious: But desire you'll let me know something relating to the *Proportions* of *Sound*.

Master. In the 8th *Chapter* I plainly demonstrated to you all *Concords* and *Discords*, both *Major* and *Minor*; and also their *Octaves:* But to find out their *Proportions*, we must first find out their *Numbers*, and afterwards examine how their Production of Sounds cause some *pleasant*, and others *unpleasant*; of which the Ear is the Umpire.

First, The Ear allows these Four *Intervals* to be *Concords*, from any other Sound given; *viz.* the 8th, 5th, 3d, 6th, and their *Octaves*. Also three *Discords*, *viz.* the 2d, 4th, 7th, and their *Octaves*.

These Seven *Intervals* are included in the *System* of an 8th, or *Diapason*, which *System* was antiently Reputed to be a 4th, and 5th; but the *System* of *Diapason* is compounded of them both: But now *Thirds* and *Sixes* are admitted in, and counted as *Concords*; and all included in the said *System*, or *Diapason:* Therefore, the *Octave* is but the same in *Nature* as the *Unison*, which may be called the *Close*, or End of the *System*, and so on to their *Octaves*, as high as can be perform'd, with either *Voice*, or *Instrument*. The 8th, is therefore judged by the Ear to be the chiefest of all *Concords* whatsoever, and is the only Consonant System: By reason if it be added to it self, it still makes *Concords*; and all other *Concords* also agree with it, if they do not agree with each other.

1. But to Explain their *Proportions*: Tune two musical *Strings* in exact *Unison* to each other, and by striking them both together, they will *Oscillate*, or *Vibrate* in equal *Times*, both *Course* and *Recourse* till they cease; when two *Strings* are in exact *Unison* to each other, the one will *Oscillate*, or *Vibrate* to the other, tho' untouch'd; which tryal will demonstrate: and also yield such an exact *Sound*, that your Ear cannot distinguish whether there be one *Sound* or two; and their *Sounds* being so perfect, they are called *Unisons*; their *Rations*, or *Proportions* being even, both *Course* and *Recourse* in their *Oscillations*, or *Vibrations:* Therefore is the *Ration* of the *Unison* called 1 to 1. their *Motions* being Equal.

8th,

8th, The next *Ration* in whole Numbers is 2 to 1, which makes the 8th; by doubling the ſame *String*, or placing a Bridge in the Middle, and it will produce an 8th to the open *String*; *Oſcillating*, or *Vibrating* two *Courſes* in the Time of one, of the open *String*, meeting every other *Motion*; which *Ration* is called *Dupla*, as 2 to 1: or *Double Proportion* to its *Octave*. And all other *Proportions* are found out, only by Dividing the *Octave* into the other mean *Rations* which are included in it.

5th, Next take another *String*, that is *Uniſon* to the open *String*, and divide it into three equal *Parts*, ſtop off one Part with a Bridge, and it will produce a 5th to the open *String*; and their *Motions* will unite at every Third *Courſe*, of its *Oſcillations*, or *Vibrations*; which *Ration* is 3 to 2; and called *Seſquialteria-Proportion*, which *Vibrates* three *Motions* in the ſame *Time* as two, in *Dupla Proportion*.

4th, Then take another *String* of the ſame Quality of the open *String*, and divide it in Four Equal Parts, ſtop off one 4th Part, and place your Bridge thereunder, and it will produce a 4th to the open *String*; and its *Motions* will Unite at every Fourth *Courſe* of its *Vibrations:* The *Ration* of which is 4 to 3: and called *Quadruple-Proportion*, which *Oſcillates*, or *Vibrates* Four Motions in the ſame Time, as it did but three in *Seſquialteria*.

3d, Then take another Uniting *String* and divide that part which was ſtopp'd off to make the 5th, into two equal Parts; and it will produce the *Greater Third* to the open *String*; and its *Motions* will Unite every Fifth *Courſe* of its *Vibrations:* The *Ration* of which is 5 to 4: By reaſon it *Oſcillates*, or *Vibrates* Five *Courſes* in the ſame *Time* as it did Four, in the *Ration* before it.

By this you may eaſily conceive the *Leſſer* 3d, accordingly, its *Ration* being 6 to 5; which *Motions* Unite every Sixth *Courſe*, in the ſame *Time* as it did Five, in the *Greater Third*'s Motion.

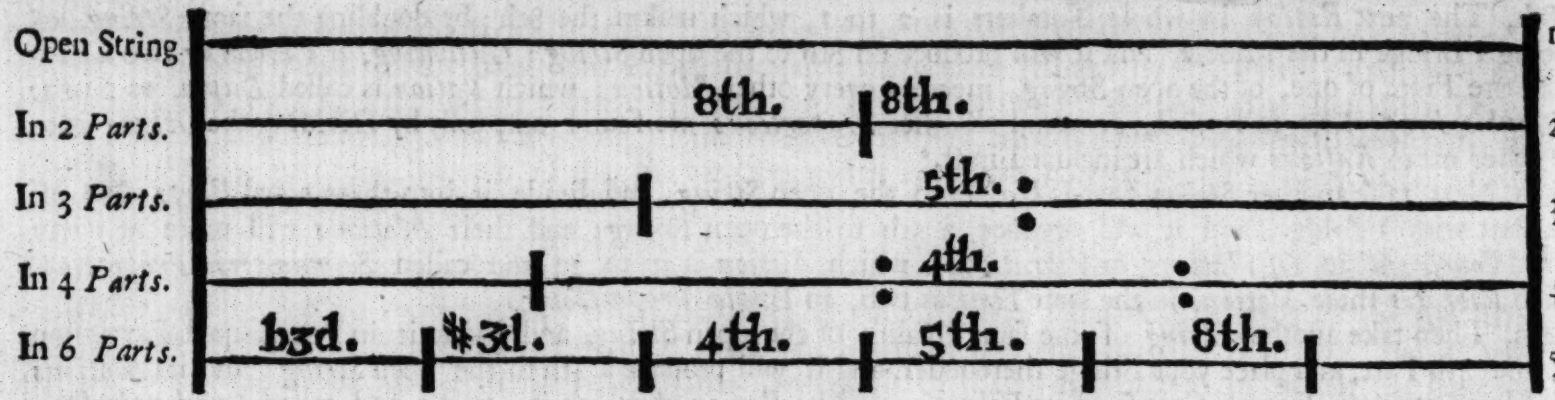
* *Note*, Well, that all *Rations* that are within the Number *Six* are *Concords*: and that the *Rations* of *Diſcords* are innumerable, by reaſon of their croſs Motions, not bearing proportion one to another.

6th, The *Greater Sixth*, is within the Compaſs of the Concording *Rations*; its *Ration* is 5 to 3:

The *Leſſer* 6th, (tho' it is not within the Number,) yet it is a far better *Cord*; by reaſon its joyning with the *Octave*, and 4th, from the *Uniſon*; it having the *Leſſer* 3d to one, and the *Greater* to the other; their *Motions* Uniting accordingly. Its *Ration* is 8 to 5: and the Compliment of 6 to 5, to the *Octave*.

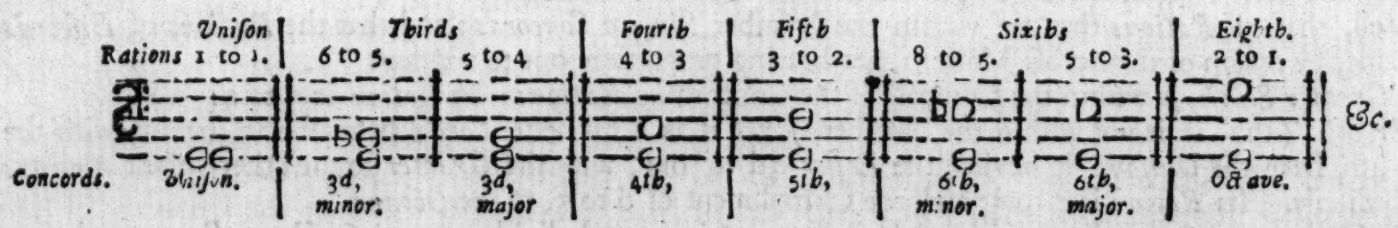
But the better to explain what I have ſaid, I ſhall draw 5 *Lines*, and divide them into Equal *Parts*, as before mentioned, repreſenting 5 *Muſical Strings*, and alſo Figure their *Sounds* accordingly, thus:

Open



Obſerve, That the Fifth *String* is divided into Six Equal *Parts*, the Firſt Part when ſtopt, produceth the *Leſſer* 3d to the *open String*; alſo the ſame compaſs towards the Right in the Second place, yields the *Greater* 3d from its own *String*, when Bridg'd at the firſt *Part*. The Third *Part* yields a 4th; the next a 5th; and the next an 8th; from the open *Part* of its own *String*. But I ſhall give you another *Example* of their *Sounds* by *Notes*, with their *Ratios*, (or *Rations*) Figur'd over them, thus;

An Example of Concords, *and their* Rations.



If you divide the half of a *String* of any length into equal *Parts*, (as *Page* 18,) you may demonſtrate all the *Intervals* included in the *Syſtem* of *Octave*, &c.

Scholar.

Scholar. Sir, I ſhould be more apprehenſive of your Diſcourſe, if you would inform me of all the *Rations* both of the *Concords*, and *Diſcords* in the *Syſtem* of *Octave*, in a *Table* by themſelves ; as they proceed from the *Uniſon*.

Maſter. I confeſs your Demands are much to the purpoſe ; therefore I ſhall accommodate you with ſuch a Table, and alſo their *Compounds*: Which is properly called, *The whole Syſtem of Harmony.*

Semi-tones.	(*Cords* Names.)	(*Rations.*)	(Compounded of a)	(In the Scale.)
12	Eight, or *Diapaſion*	2 to 1	Fifth and Fourth, &c.	G.
11	Major Seventh	15 to 8	Fifth and ♯ Third.	F ♯, or G *b*.
10	Minor Seventh	9 to 5	Fifth and ♭ Third.	F.
9	Major Sixth	5 to 3	Third and Fourth.	E.
8	Minor Sixth	8 to 5	Fourth and ♭ Third.	D ♯, or E *b*.
7	Perfect Fifth	3 to 2	Two Thirds: ♭ and ♯.	D.
6	Major Fourth, or Minor Fifth	45 to 33	Third Major and Tone Major.	C ♯, or D *b*.
5	Perfect Fourth	4 to 3	Third Major and Tone Minor.	C.
4	Greater Third	5 to 4	Third Minor and Tone Minor.	B.
3	Leſſer Third	6 to 5	Second Major and Tone Minor.	A ♯, or B *b*.
2	Greater Second, or 1 Tone	9 to 8	Two Tone Majors.	A.
1	Leſſer Second, or Semitone	10 to 9	One Tone Minor.	G ♯, or A *b*.
	Uniſon.	1 to 1	One Sound.	G.

Scholar. Sir, This *Table* gives me a very plain Demonſtration of all the ſeveral *Concords*, and *Diſcords*, included in the *Syſtem* of *Octave*; and alſo their *Compounds*, and how they are founded in the *Scale* of *Muſick*: But I have often heard ſome particular Authors talk very much of *Comma's*, *Apotomes*, *Dieſis's*, *Quarter-Notes*, &c. By which they ſay there is ſome Difference in the *Rations*, between the *Major* 4*th*, and *Minor* 5*th*; which ſeems to prove an Imperfection in our *Scale* of *Muſick*.

Maſter. In former Days, when *Muſick* was in its Obſcurity; great Diſputes were among the Antients, about the Formation of a *proper Scale*, to bring all agreeable *Sounds* to the *Ear*: ſome of which Authors Mathematically

 divided

divided a *Tone* into 9 Particles, which they called Natural-*Comma's*; and then divided the ſame into two *Parts*, *viz.* 5 to one *Part*, and four to the other; that *Part* which included 5, was called *Apotome*; and that which included 4, was called *Dieſis*; which were called *Greater* and *Leſſer Semitones*. Afterwards the *Tone* was divided into 4 *Parts*, (which *Parts* were called *Quarter-Notes*,) the middle *Comma* of the 9 being cut in the middle; but to divide a *Tone* in performance, in four equal *Parts*, they never could determine: And this is the very Reaſon they pretended to have *Greater* and *Leſſer Semitones*, tho' they never could perform them; neither was ever any *proper Scale* founded to give Directions thereunto.

But in this our Age, *Muſick* (as well as other *Arts* and *Sciences*,) is in its Perfection and Purity, by reaſon our *Scale* is ſo judiciouſly contriv'd, that it contains all the ſeveral Degrees of *Sound*, that the *Ear* can diſtinguiſh, with proper *Names* thereunto. Many Perſons have objected againſt the *Scale*, that both it, and alſo the *Keys* of an *Organ*, &c. are imperfect, on ſome particular *Concords*; by reaſon they ſeem odd, or untunable; which is only owing to the *Compoſer*, by ſetting his *Concords* in improper Places, *viz.* *Sharps* againſt *Flats*, or *Flats* againſt *Sharps*, in croſs Forms, *&c.*

I appeal to better Judgments than my ſelf, if two *Intervals* contains an equal Number of *Semitones* in each, what Difference can there be, either in their *Sounds*, or *Rations*? Some have accounted the *Minor* 5*th*, to be in *Ratio*, 64 to 45: But upon Examination, I really cannot conceive any Difference from the *Major* 4*th*; not doubting but ſuch as have both Judgment, and a *Muſical Ear*, will conform to my Opinion. And that *Quarter-Notes*, &c. and *Artificial Comma's* (which ſome Mathematicians have brought to the $\frac{1}{1000}$ *Part* of a *Tone*) cannot be perform'd by either *Voice*, or *Inſtrument*, which I turn over as uſeleſs mathematical Suppoſitions; and only fit to fill great Volumnes, and puzzle Practitioners.

Thus have I laid down all the moſt uſeful aud *Natural Grounds*, *Rations* and *Proportions* of *Harmony*, which proceed only from the *Vibrations*, or *Oſcillations* of the *Courſes* and *Recourſes* of their *Motions*, from their *Sonorious Bodies*; which *Motions* determine both *Tune* and *Time*; and alſo render their *Sound* more or leſs pleaſant according to the equality of their *Proportions*, and uniting of their *Vibrations*, or *Courſes*. Now it lies on your Part to put them in Practice, by obſerving all their curious Concernments belonging to the *Theory*, which will doubtleſs be aſſiſtant in its *Practick*; and better enable you to undertake the *Rules* of *Compoſition*: Which will be the Subject of the next Chapter.

Yours, *W. Tans'ur.*

CHAP.

CHAP. IX.

Of Practical-Muſick: *Containing, ſome General* Rules *for the* Compoſition *of Two, Three, Four, Five, Six, Seven, and Eight* Muſical-Parts: *Together with the* Compoſition *of* Fuge: *Or, the Contrivance of* Canon; *according to the moſt Authentick Rules.*

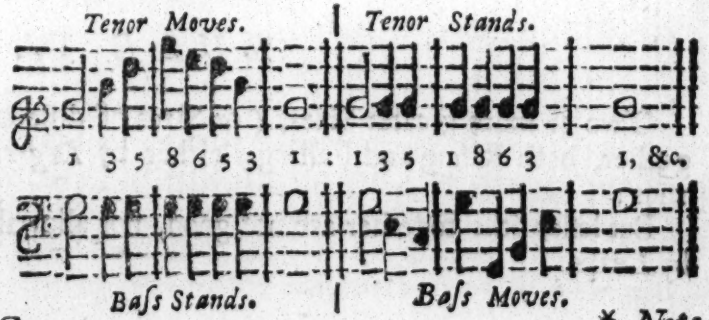
Maſter. MANY great and obſcure Volumnes in Former Ages, have been ſtuffed ſo up with ſo many uſeleſs *Scales*, pertaining to the *Rules* of *Compoſition*, that they really appear to us very Dark; by reaſon their *Scales* ſeem more ſtrict than *Muſical*; and alſo writ with ſo much *Tantology* to fill up the Volumne, that they drowned all Sence by their multitude of Words; ſome of which *Scales* would almoſt puzzel the moſt profound in our Age, to find out either their Uſe or Meaning.

I am really of the Opinion, that no *Art* or *Science* ought to be explain'd in an obſcure Style; for certainly, the eaſier the *Explanation* is, the better the Matter is underſtood. Therefore I ſhall accommodate the ingenious Practitioner with ſuch plain and eaſy *Rules* which will be as pleaſant as they are uſeful, omitting all cramp Words or *Terms:* Shewing Firſt

§ I. *The Allowed* Paſſages *of all* Concords, *&c.*

RULE I.

WHEN one *Part* Moves, and the other *Part* keeps its Place; the Moving Part may Move to any *Concords*. As thus:

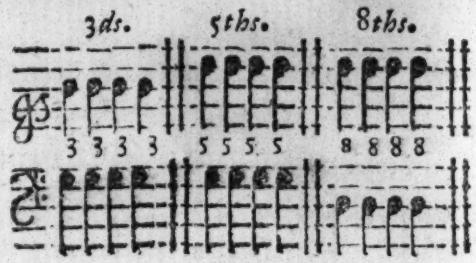


* *Note*

* *Note* Well, that whenſoever any ſingle *Concord*, or *Diſcord* is mentioned; their *Octaves* or *Eights*, are alſo meant; as I ſhewed in *Chapter* the 8th.

RULE II.

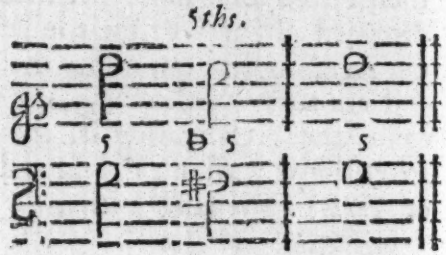
You may take as many *Thirds*, *Fifths*, and *Eights*, as you pleaſe; when both *Parts* do ſtand; as thus:



RULE III.

Two *Fifths*, may be taken together, both Riſing and Falling, if one be the *Major* and the other be the *Minor*; (and not otherwiſe.) As thus:

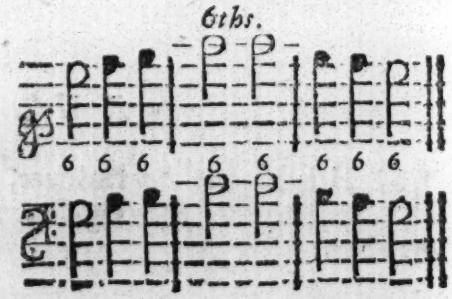
The like is to be underſtood of 4ths, Two of one kind may not paſs together; by reaſon *Tranſpoſition* of the *Parts* will render them 5ths.



RULE IV.

Two or more greater Sixes, (or Sixes of different Kinds,) may be taken together, both Riſing and Falling; either by *Degrees* or by *Leaps*: By *Degrees* thus:

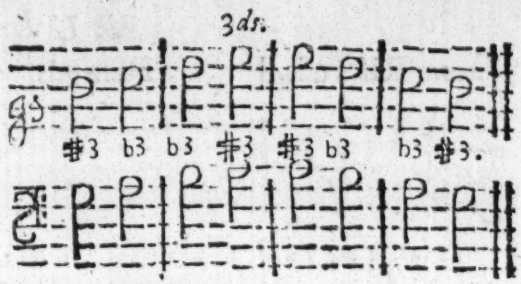
But leſſer 6ths together are not good, nor allowable, neither by Degrees, nor by Leaps.



RULE

RULE V.

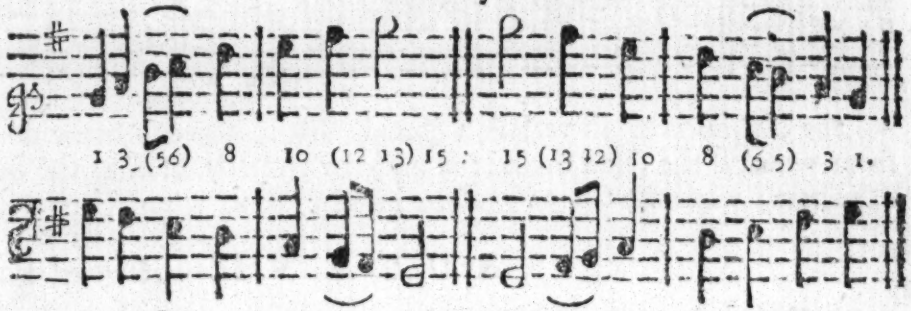
You may take as many *Thirds* as you pleaſe, either Riſing or Falling together, either by *Degrees* or by *Leaps*; if one be the *Major*, and the other the *Minor*: (But two *Major Thirds* are not allowed together unleſs it be before a *Cloſe*, or where it can't be well avoided.) As thus:



Contrary *Motions*.

RULE VI.

If two or more *Parts* do Move gradually, they may Move *Aſcending* and *Deſcending*, as thus:



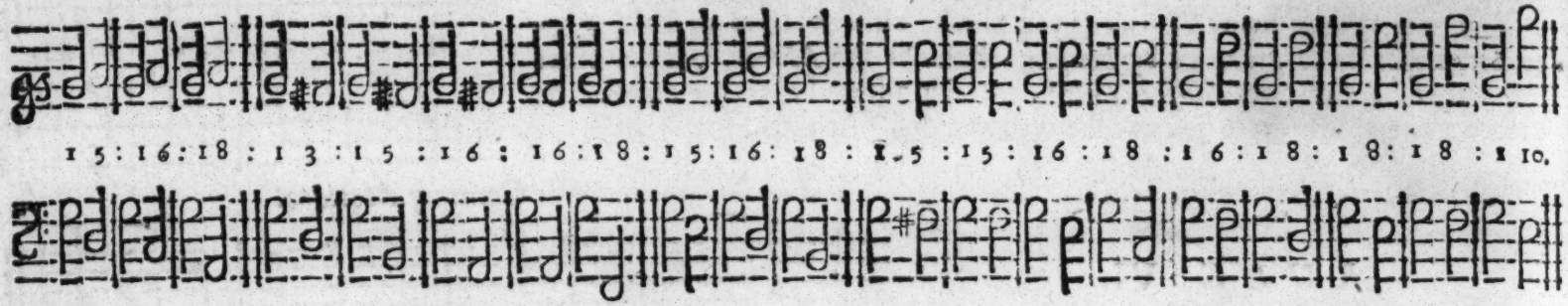
* By theſe Six *Rules* before mentioned, you ſee how all *Concords* may be taken and applied: But I ſhall next ſhew you how all *Concords* may follow each other; either Aſcending or Deſcending; in all their ſeveral Paſſages.

Of the Allowed Paſſages *of all* Concords, *paſſing one from another.*

The *Paſſages* of all *Concords* from any one to another is allowable, when both *Parts* move by *Contrary Motions* either by *Degrees*, or by *Leaps*; I mean when the *upper Part* riſes, and the *Baſs* falls: Or, when the *upper Part* Falls, and the *Baſs* riſes to any different *Cord*, that lies between their *Paſſages:* as the above Example. But to give you a more clear *Speculation*, I ſhall ſet down all the ſeveral *Paſſages* of the ſeveral *Concords*, as they paſs from one to another: Beginning firſt with the *Uniſon*; and from thence to the *Third*, *Fifth*, *Sixth*, and *Eighth*, &c. *Ex. gr.*

RULE VII. *Allowed* Paſſages *from the* Uniſon.

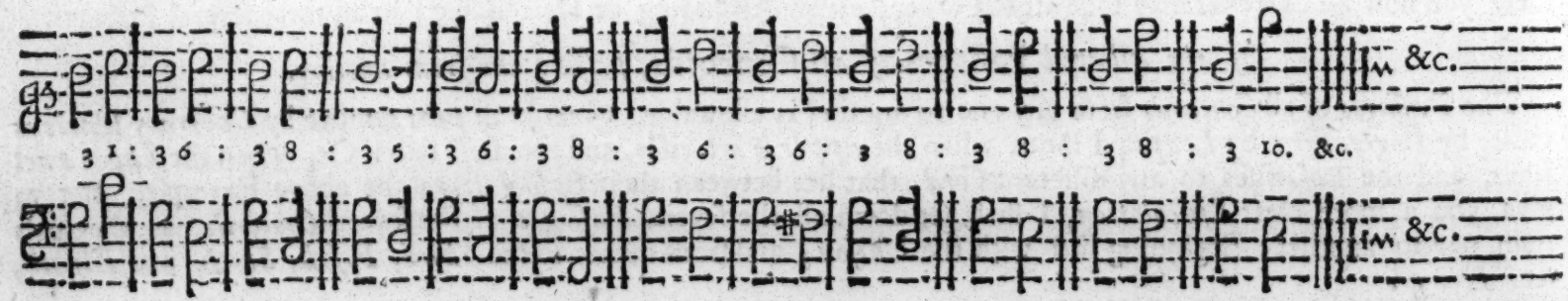
Tenor. Riſes 2ds. | Falls 2ds. | Riſes 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



The *Uniſon* is of ſo perfect a Sound, that if never ſo many do Sound together, the Ear cannot diſtinguiſh them from one and the ſame Sound: It may be properly uſed at the Beginning of *Strains*; and alſo at a *Concluſion*; or elſewhere; when the *Compoſer* alone pleaſes.

RULE VIII. *Allowed* Paſſages *from* Thirds.

Riſes 2ds. | Falls 2ds. | Riſes 3ds. | 4ths. | 5ths. | 6ths.

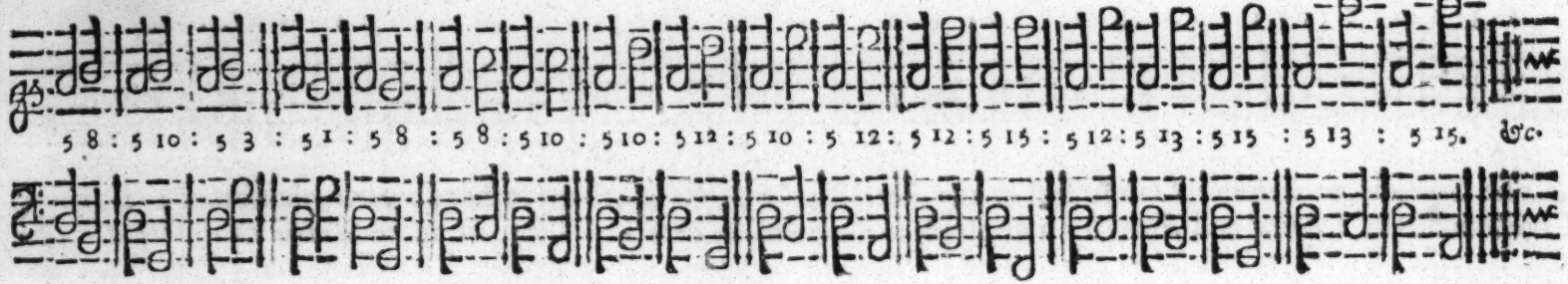


The

The *Third* is a *Cord* of great Variety; and two, or more may be uſed either together, or mixed with other perfect *Cords*; in any *Part* of a Piece of *Muſick*; which renders all other *perfect Cords* more ſweet, when they paſs from it. It is properly called an *imperfect Cord*; and moſt uſed in *Compoſition*.

RULE IX. *Allowed* Paſſages *from* Fifths.

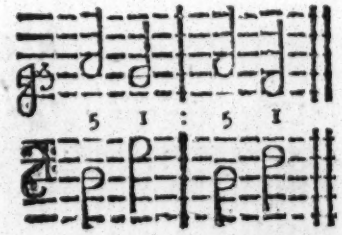
Riſes 2ds. | falls 2ds. | riſes 3ds. | 4ths. | 5ths. | 6ths | 7ths. | 8ths.



The *Fifth* is a very ſweet, pleaſant, and perfect *Cord*: and uſed in any Part of *Muſick* to fill up the *Harmony* But too many of them are apt to cloy the Ear: Therefore, two or more are not allowed to be taken together in few *Parts*.

RULE X.

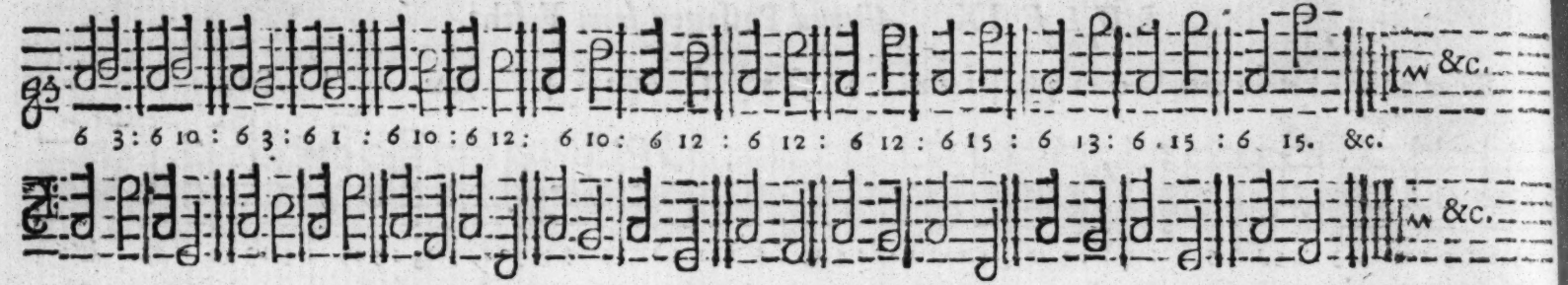
When the *upper Part* falls either by *Degrees*, or by *Leaps*; and the *Baſs* riſes by *Leaps*; then you may paſs from the *Fifth* thus:



Rule

RULE XI. *Allowed* Paſſages *from the* Sixth.

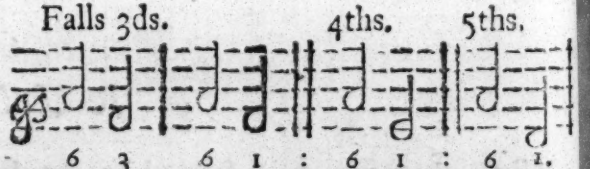
Riſes 2ds. | falls 2ds. | riſes 3ds. | riſes 4ths. | 5ths. | 6ths. | 7ths. | 8ths.



The *Sixth* is an *Imperfect Cord*, and is the neareſt to a *Diſcord* of any other *Concord* whatſoever; it being Compounded of a *Third* and *Fourth*; and ought to be carefully taken. Two, or more *Sixths* of different Kinds may be taken together, either by *Degrees* or by *Leaps*; or be mixed with other *Perfects*, in any Part of a Piece of *Muſick*. It alſo takes the Place of the *Fifth*, in Four *Parts*, on moſt *ſharp'd Notes*; or otherwiſe, when the *Fifth* is left out: It is alſo of excellent Uſe to render the other *Perfects* more Sweet: But never uſed to begin a piece of *Muſick*; nor yet to end the ſame.

RULE XII.

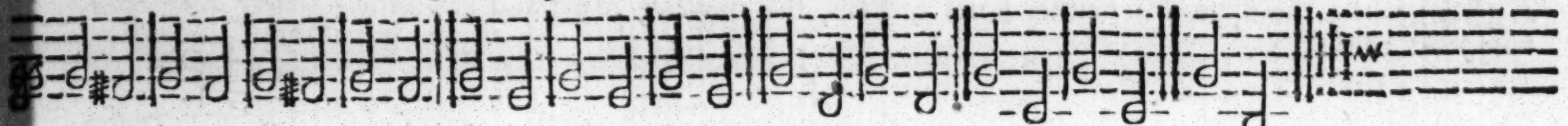
When the upper *Part* Falls by *Leaps*; and the *Baſs* riſes either by *Degrees* or by *Leaps*; then you may paſs from the *Sixth*, thus:



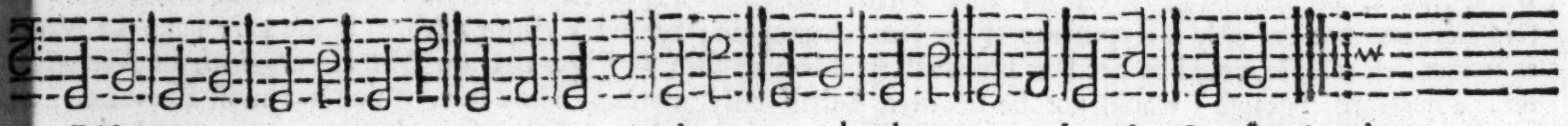
RULE

RULE XIII *Allowed* Paſſages *from the* Eighth.

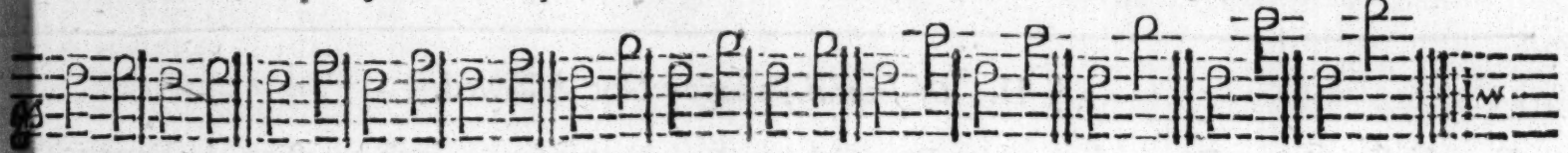
Tenor Falls 2ds. | 3ds. | 4ths. | 5ths. | 6ths.



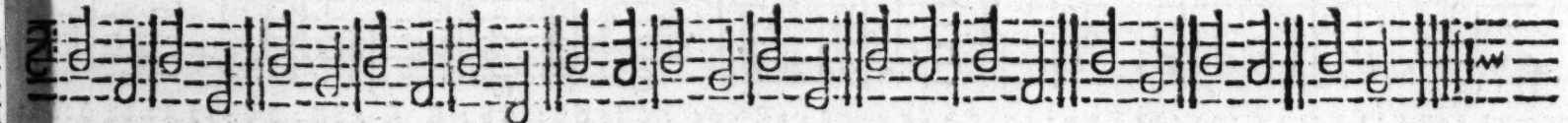
8 5 : 8 5 : 8 3 : 8 1 : 8 5 : 8 3 : 8 1 : 8 3 : 8 1 : 8 3 : 8 1 : 8 1, &c.



Riſes 2ds. | 3ds. | 4ths. | 5ths. | 6ths. | 7ths. | 8ths.

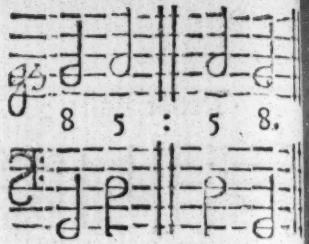


8 12 : 8 13 : 8 12 : 8 13 : 8 15 : 8 12 : 8 13 : 8 15 : 8 13 : 8 15 : 8 15 : 8 15 : 8 17, &c.



The *Eighth* or *Diapaſon*, is as perfect a *Cord* as the *Uniſon*, and of the very ſame Nature: Two of which are not allowed to be taken together, by reaſon they cloy the Ear. It may be uſed in any *Part* of a piece of *Muſick*, being mixed with *Imperfects*; But none ſo proper to conclude with.

RULE XIV.



Obſerve, That you may paſs from the *Eighth* to a *Fifth*; or, from a *Fifth* to an *Eighth*; when the upper *Part* either Riſes or Falls, but one *Degree*; (and not otherwiſe) As thus:

Having thus laid down all the allowed *Paſſages* of the ſeveral *Concords*, included in the *Octave*; (which is the whole *Syſtem* or Body of *Muſick*) So that what other *Concords*, or *Diſcords*, are uſed either above or below the ſaid *Octave*, are but only a Repitition of the ſame over again; for every *Eighth Note* is the very ſame in *Nature* as it was before. It would be needleſs for me to ſet down all ſuch *Paſſages* that are *Not Harmonical*, or *Not Allowed*: Therefore, becauſe I would not be ſingular, I ſhall only mention ſome few, which are moſt Erronious; and afterwards ſhew ſome juſt Reaſons why ſuch *Paſſages* are excluded from *Compoſition*.

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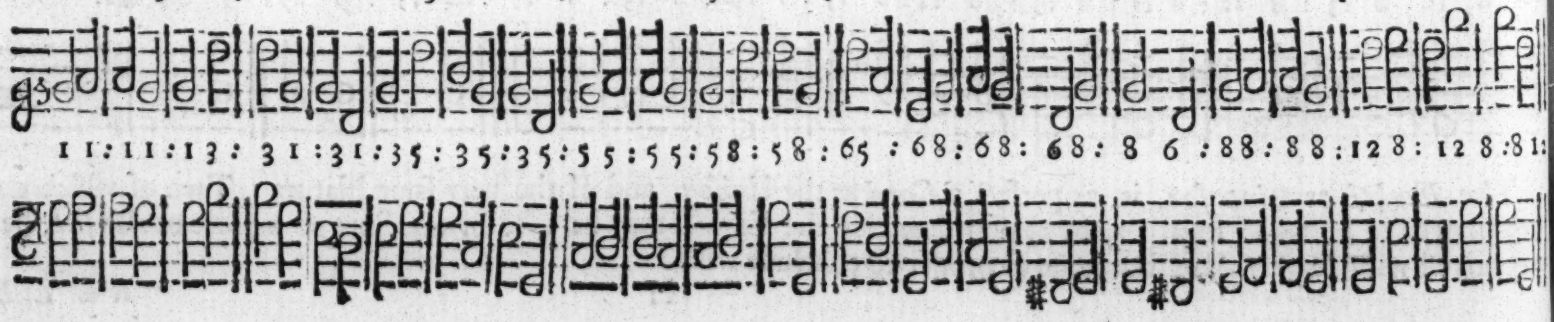
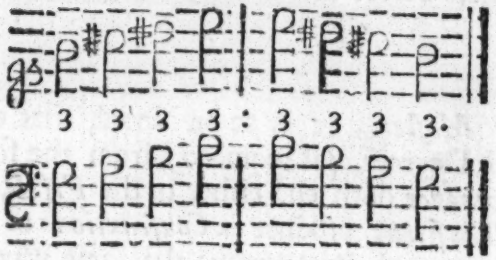
§ II. *Of ſeveral* Paſſages Not Allowed.

From *Uniſons*. | From 3ds. | From 5ths. | From 6ths | From 8ths. | From 12 ths.



Thirds not allowed.



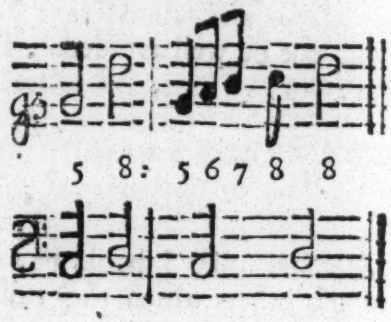
Maſter. I told you in the 5th *Rule*, that two *Major Thirds* together were not ſo Harmonical, or ſo allowable as two *Minor Thirds*; (or as one *Major* and one *Minor*:) unleſs they ſhould fall in ſuch Places where they could not be well avoided. Therefore I ſhall give you an *Example* of them thus:

Scholar. Sir, I ſhould be very glad if you would inform me a little farther in the *Paſſages* of *Fifths* and *Eights*, and alſo others which they call *Inharmonical Paſſages*: and why two *Fifths*, or two *Eights* may not be taken together as well as *Thirds* and *Sixes*.

Maſter. Suppoſe you ſhould take two or more *Uniſons* together, it would be but the very ſame as one *ſingle Part*; which you could call nothing elſe but *Melody*: But ſhould you move from the *Uniſon* to any other different *Cord*, you might properly call it *Harmony*, or *Conſort*. Therefore the *Paſſages* of the *Fifth* and the *Eighth* are not allowed together in like manner: Not becauſe their Sounds are more ſweet, or more orderly fixed than other *Concords*; but becauſe they ariſe from the two firſt *Proportions* that are found, *viz.* an *Eighth* from *Dupla*, and a *Fifth* from *Seſquialteria*; (as I ſhewed you in *Chap.* the Tenth.) Another Reaſon why two *Fifths*, nor two *Eighths* may not be taken together is, becauſe *Perfects* of the ſame kind are more cloying to the Ear than *Imperfects*; and alſo it is of greater variety to the Ear to hear a different Variety of *Cords*, than to have the ſame over again; and ſhould it be allowed, that the *Compoſer* ſhould take two, or more of one kind together, he would doubtleſs be greedy of more; and this is the very Reaſon, that two *Perfects* of the ſame Kind are not allowed to be taken together; neither by *Degrees* nor by *Leaps*; (eſpecially in *Two Parts,*) which the Ear will plainly Demonſtrate.

Scholar. Sir, But pray what is the Reaſon, that the *Paſſages* from the *Fifth*, To the *Eighth*, and ſeveral others before mentioned, are termed *Not allow'd*; which are different *Cords* one from another?

Tranſition.



Maſter. It is to be Noted, that every Leap in *Muſick* doth imply a *Tranſition* by Degrees, (if required) from the former *Note* to the latter; and that every *Diſallowance* doth end either in the *Fifth*, or in the *Eighth*; and that theſe *Degrees* of *Tranſition* produce a *Conſecution* of Two, or more *Perfects* of the ſame Kind; when both *Parts* move the ſame way: Which appears only by this one *Example*, which Demonſtrates the reaſon of all the reſt. — (The like is to be underſtood by 4ths, as I ſaid in *Page* 44.)

By this *Example* you ſee that the *Tranſition*, or *Breaking* of a *Note* begets a *Conſecution* of two 8ths together: Which is the very reaſon that all others that move in like manner, are called *Diſallowances*; for all *Diſallowances* are commonly generated, when both *Parts* move the ſame way: Therefore I preſume, that if the *upper Part* move but by one *Degree*, and the *Baſs* by *Leaps*, that no *Diſallowance* can happen (except as the *Paſſage*, from the *Sixth* to the *Eighth*:) unleſs it be ſet for the Purpoſe.

Hence it appears, that *Leaps* are the propereſt *Movements* for the *Baſs*; and *Degrees* are more natural for the *upper-Parts*; then certainly, that which is *Natural* cannot be diſpleaſing to the Ear: But if you make a Diſorder in your natural *Movements*, by moving the *Baſs* by *Degrees*, and the *upper-Part* by *Leaps*, (to move the ſame way to a *perfect Cord*) then the *Conſecution* will ſoon Generate a *Diſallowance*: For moſt *Diſallowances* are begot when the *upper Part* moves by *Leaps*, (to a *Fifth*, or *Eighth*;) while the *Baſs* moves but one *Degree*: Or when both *Parts* move the ſame way by *Leaps*, into a *Fifth*, or *Eighth*: Or, their *Octaves*, &c.

§ III.

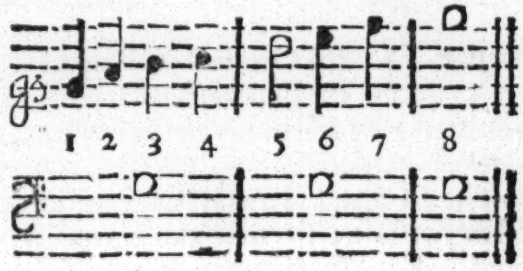
§ III. *Of Taking* Diſcords.

Maſter. DIſcords, when orderly taken, render the other *Concords* more ſweet and delightful; which are admitted into *Muſick* two ſeveral ways; *viz.* by *Paſs*, and by way of *Binding*.

Diſcords by *Paſs*.

Firſt.

The Taking of *Diſcords* by way of *Paſs* is, when *Parts* make a Gradual *Tranſition* from one *Concord* to another; and may be allowed in any *Tranſition* whatſoever, ſo the Firſt, or *leading-Notes* be a *Concord*, and the laſt produce not a *Conſecution* of Perfects of the ſame Kind. As thus:



By this *Example* you ſee how any *Diſcord* may have place between the *Concords*; which *Example* may be repeated either backwards or forwards, as Occaſion requires.

Secondly, By way of *Binding*, is when *Diſcords* are placed on purpoſe between the *Concords*, to render the *Concords* more Sweet and *Graceful*; of which the Ear is the beſt Umpire to give Directions how to place them. I ſhall therefore omit an *Example*, by reaſon room will not permit; and that you may eaſily diſcern their proper Places, only by Obſervation on other *Muſical Compoſitions*.

Scholar. Sir, In your *Table* of *Rations* of *Concords* in the 10th *Chapter*, (page 40) you reckoned the *Fourth* among the *Concords*; which moſt Authors count a *Diſcord*; of which I am yet to ſeek.

Maſter. 'Tis true I did, and am of the Opinion, that it is more properly an *imperfect Concord*, *than a Diſcord*, if it be the *Major* Fourth; by reaſon it includes the ſame Quantity of *Semitones* as the *imperfect Fifth*; (yet ſome Authors ſay there is difference in their *Rations*, which I am very ſlow to believe, by reaſon the Ear cannot diſtinguiſh them.) Which *imperfect Fifth* was never counted for a *Concord* by many Authots, yet I cannot miſs but give my Opinion, that there is no *Concord* whatſoever has a more gracefull Charm, (when regular placed;) let other *Compoſers* call it what they pleaſe. * *N. B.* That the *Second*, and *Seventh* are very *Diſonant* and *Inharmonical*: But in many *Parts* they are eaſier tolerated.

§ IV. *Of* Compoſition *in* General.

Maſter. THE Original of *Compoſition* is called *Plain-Diſcant*; which is the *Grammar*, or *Ground-work* of Muſical *Compoſition*: Wherein all *Concords* are orderly taken. *Figurate Diſcant*, is when *Diſcords* are admitted into *Harmony*, either by gradual *Tranſition*, or otherwiſe taken: Which is the *Ornamental*, or *Rhetorical Part* of *Muſick*.

The Firſt and General Obſervation of a *Compoſer* is, to conſult whether his *Muſick* is intended for *Grave* or *Chearful* Uſe; ſo that the *Harmony* may truly expreſs the right Senſe and Meaning of the *Words* to which it is fixed. *Ex. Gr.* If your Words ſeem very *Grave* and Serious, let your *Muſick* be ſuch alſo: But if *Pleaſant*, lively, and chearful; then let your *Muſick* be thereunto ſuitable. If your *Words* ſeem of *Cæleſtial* Inclination, then let your *Muſick Aſcend accordingly*.

But if they ſeem *Earthly*, or downwards, then let your *Muſick* Deſcend alſo; which Senſe may be expreſt whilſt the *Muſick* is performing, by the *Motion* of your *Hand*, or *Eye*. *i. e.* pointing upwards, or downwards; which muſt be ſtill brought off, with *Air*, and in *Meaſure*; which are *The Soul and Spirit of Harmony*.

Obſerve, That you do not uſe any remarkable *Pauſe* or *Reſt*, until your Words come to a full *Point*, or *Period*: For no *Reſt* can poſſibly be interpoſed in the middle of a Word: But a *Sigh*, *Sob*, &c. may be expreſt by a ſhort *Reſt*, as, Hark! &c.

Next conſult your *Key*, whether *Grave*, or *Chearful*; and alſo *Meaſure* your *Time* according to the Length of the Syllables, and Senſe of the *Words*: and then proceed to the *Rules* of *Compoſition* as your Genious Directs.

§ V. *Of*

§ V. *Of* Compoſition *of Two* Muſical *Parts.*

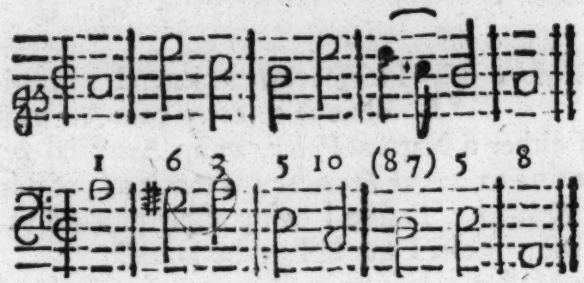
Maſter. WHenſoever you intend to begin a Piece of Muſical *Compoſition*, Firſt, conſult your *Key*; and alſo obſerve to carry your Air as ſmooth as poſſible; and that you keep your *Harmony* within the Bounds of either a Natural *Voice*, or an Artificial *Inſtrument*: Be your *Muſick* intended either *Vocal* or *Inſtrumental*. But be ſure to avoid *Tantology* as much as poſſible.

Scholar. Before I can poſſibly proceed to *Compoſition*, I deſire you'll inform me which *Part* I muſt compoſe Firſt; or elſe I am ſtill in the Dark?

Maſter. In former Times when *Concords* were only uſed (*Note* againſt *Note*;) they always uſed to Compoſe their *Baſs* Firſt; and afterwards ſet their other *Parts* in *Concord* to it: Which way (I preſume) was to ſtrict, ever to have any Form or Air in the *Upper Parts*. But ſince *Diſcords* are uſed, and *Figurate-Deſcant*; moſt modern Authors Compoſe the *Tenor*, or Leading-Part Firſt; which (in my Opinion,) ought to carry the greateſt Air of any *Part* of the whole *Compoſition*. Nevertheleſs, I don't deny, but that the Form of the *Baſs* ought to be firſt laid, by reaſon it determines the *Key*; and is alſo the Foundation of the whole *Song*; and ought to carry as much Air as the *Tenor* will poſſibly admit. But after you have laid the Form of a *Baſs*, (or only founded your *Key* thereon;) you may carry on your *Compoſition* either together or apart, which you pleaſe: But it was always my conſtant way, Firſt, to ſet my *Tenor* ſuitable to the Senſe of the *Words*, if *Vocal*; Or, if *Inſtrumental*, I took the very ſame Method: Next I framed my *Baſs* thereunto, as my own Genious Directed, &c.

Obſerve

Two *Muſical* Parts.



Obſerve, That in the *Compoſition* of two (or more) *Parts*, you may begin your *Compoſition* with any *Concord* whatſoever, except the *Sixth*. I ſhall therefore ſet you down a ſhort *Example* of *Two Parts*, beginning with the *Uniſon*. Thus:

EXPLANATION.

The Firſt *Note* of the *Tenor* is *Uniſon* with the *Baſs*:—The Second *Note* moves to a ♭ *Sixth*, whilſt the *Baſs* falls one *Degree*; according to the Sixteenth *Bar* of the Seventh *Rule*; (only one is the ♭ Sixth, and the other the ♯ *Sixth*:)— The Third *Note* paſſes from the *Sixth* to the *Third*; as the Firſt *Bar* of the Twelfth *Rule*:— The Fourth Note paſſes from the *Third* to the *Fifth*; as the Fourth *Bar* of the Eighth *Rule*:— The Fifth Note paſſes from the *Fifth* to the *Tenth*; as the Eighth *Bar* of the Ninth *Rule*:— The Sixth Note paſſes from the *Tenth* to the Eighth by Degrees, in contrary Motions: as the laſt Bar of the *Sixth Rule*:— The Seventh Note paſſes from the *Eighth* to the *Seventh* by *Tranſition*, while the *Baſs* continues; as the *Rule* of taking *Diſcords* by *Paſs*:— The Seventh proper *Note* paſſes from the *Seventh* to the *Fifth*, Gradually:— And the *Eighth*, and laſt *Note* paſſeth from the *Fifth* to the *Eighth*; as the Fifth *Bar* of the Ninth *Rule*.

By this *Example*, and its Explanation, you ſee the full Accompliſhment *of Two Muſical Parts*; and that the ſame is included in the ſeveral *Rules* before mentioned: Therefore, be your *Compoſition* of never ſo many *Parts*, I preſume, that their *Paſſages* may be found in the ſaid *Rules* before given; from any *Concord* whatſoever: I mean alſo their *Octaves*. But the placing of *Diſcords* is ſo various, that no ſuch *Rules* can poſſibly be given of their *Paſſages*; but are taken when the *Compoſer* alone pleaſes.

Obſerve,

Obſerve, That in two *Parts*, two *Perfect Cords* of one Kind, are not allowed to be taken together, *viz. Fifths*, nor *Eighths*; unleſs one be the *Minor*, and the other the *Major Fifth*:) Nor any of the *Diſallowances* before mentioned.

Obſerve, alſo that in *Two Parts*, *Fifths* and *Eighths* are leaſt uſed, by reaſon they are apt to cloy the Ear more than *imperfect Cords*. But next I ſhall ſay ſomething

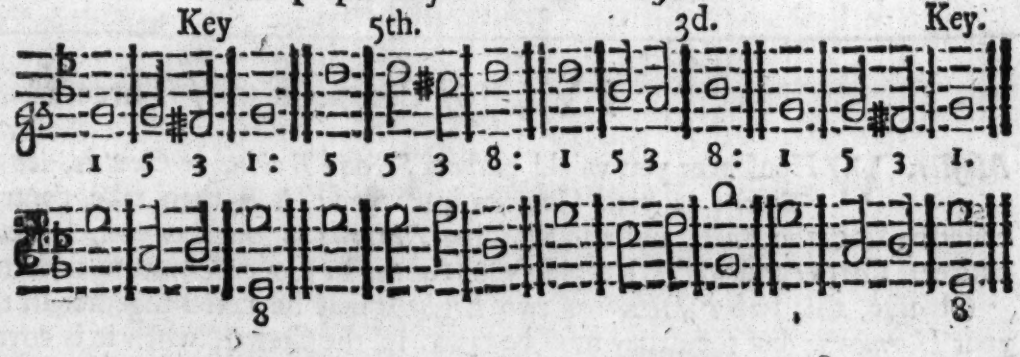
§ VI. *Of the ſeveral* Cloſes, *or* Cadences *in* Muſick.

Maſter. OBſerve, That whenſoever you intend a *Cloſe*, *Concludo*, or *Concluſion*; the *Baſs* muſt either fall a *Fifth*, or riſe a *Fourth*: For a *Fourth* above is the very ſame as the *Fifth* below; as you may obſerve by other *Compoſitions*. But let us next examine what *Cloſes* are moſt proper and natural to each *Key*. *Ex. Gr.* Suppoſe your *Key* be *Flat*, then you may properly *cloſe* in theſe Three ſeveral Places. Thus:

EXPLANATION.

The firſt and fundamental *Cloſe*, is the *Key* it ſelf: The next in the *Fifth* above; and alſo in the *Third* above; which are called *imperfect Cloſes*; and uſed in the Middle of *Strains*: Alſo the *Fourth* below the *proper Key*, or *Cloſe*, is of the ſame Nature; and may be alſo uſed.

The proper *Cloſes* in a *Flat Key*.



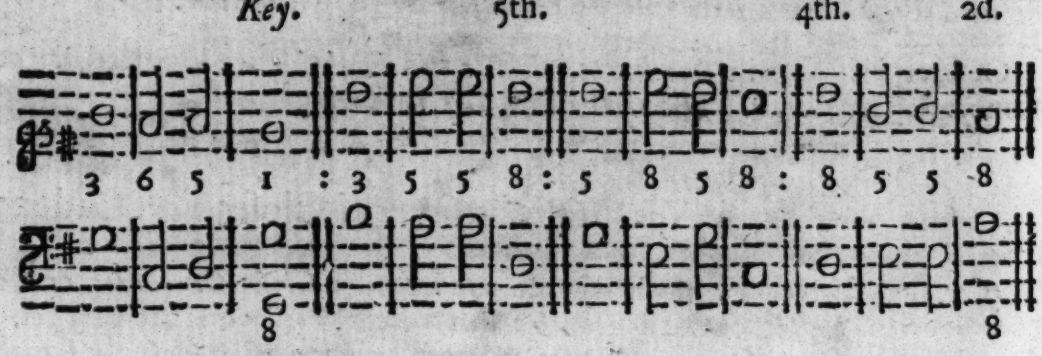
If

The proper *Cloſes* in a *Sharp-Key.*

If your *Key* be *Sharp*, you may properly *cloſe* in theſe ſeveral Places.

EXPLANATION.

The Firſt is the Key itſelf: The next in the *Fifth*, *Fourth*, and *Second* above; the *Fourth* below is alſo the ſame as the *Fifth* above;) which three laſt are *Imperfect*, or *middle Cloſes.*



I do not mean that you ſhall uſe the ſame *Notes* as the foregoing *Examples*, but that theſe are the propereſt Places for *Cloſes* in both *Keys*; which are moſt ſuitable and natural to each *Key*; and are alſo moſt *Authentick.*

§ VII. *Of* Compoſition *of* Three Muſical Parts.

Maſter. WHenſoever you would make a *Second Treble*, or *Cantus*, let it begin in ſome different *Cord* from the *Tenor*; as your Genious leads you: And then take contrary *Cords* from thoſe of the *Tenor*, ſtill counting from the *Baſs*; and alſo avoiding *Diſcords* as much as poſſible between your *Cantus* and *Tenor*, as you do between *Cantus* and *Baſs*: Keeping your *Cantus* in proper Limits ſuitable to either *Voice* or *Inſtrument.*

Obſerve, that two *Fifths*, or two *Eighths* may be taken together in three *Parts*, rather than ſpoil the Air of your *Harmony*; but then they muſt be taken in the *Cantus*, when it is covered by the *Tenor*: Likewiſe, any ſmall *Diſallowance* may be eaſier tolerated in *Three Parts* than in *Two*. I ſhall next ſet a *Cantus* to the *Two Parts* before made uſe of, which ſhows you the whole Accompliſhment of

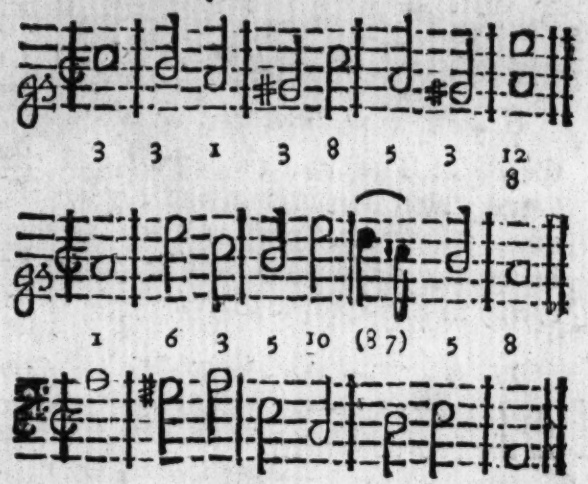
Three

* *Note well*, That many Authors do ſet the *Cantus part* in the *C-Cliff*; but I rather uſe the *G-Cliff*: By reaſon, I think it is more eaſier for the Practitioner; whether *Vocal*, or *Inſtrumental*.

Obſerve, that the laſt *Note* of the *Cantus* is ſet a *twelfth* to the *Baſs*; which is more proper in the *Flat Key*, than to end a *Flat*, or *Sharp Third*, or *Tenth*.

Obſerve alſo, That in the Compoſition of three, or more *Parts*, that you do not make a *Conſecution* of two, or more *Perfects* of one Kind together, from the *Baſs*; unleſs it be covered by a *higher Part*; which often happens when the *Tenor* makes a 5th or 8th, (being then the *higheſt Part*) and the *Medius* directly ſupplies the Place of an *upper Part*, and makes a *Conſecution* of the ſame Kind, either aſcending or deſcending: To prevent ſuch like Paſſages great Care ought to be taken.

Three *Muſical* Parts.



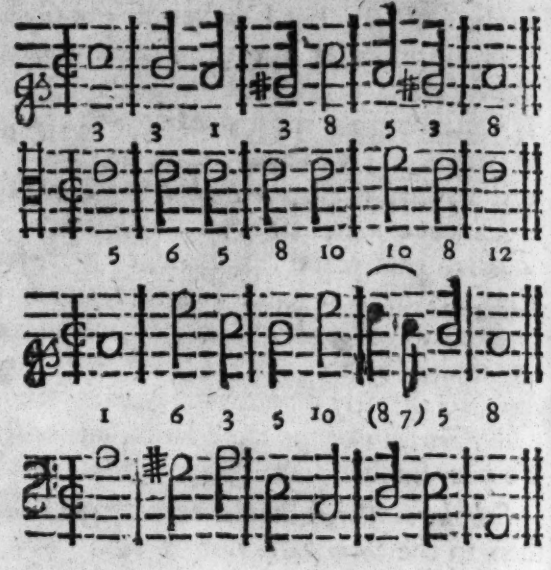
Scholar. Sir, I ſhould be very glad if you would inform me why *accidental Sharps* are uſed more in the *Flat-Key* than in the *Sharp-Key*.

Maſter. *Sharps* are more uſed by reaſon all *Flat-Keys* are naturally *Mournful*; therefore they are added to make *Thirds*, *Sixths*, &c. *Majors*; which renders the *Harmony* more *chearful*: As your *Ear* may plainly demonſtrate.

§ VIII. *Of* Compoſition *of* Four Muſical *Parts.*

Maſter. WHen you intend a *Compoſition* of *Four Muſical Parts*, your 3 *upper Parts* muſt take each of them different *Cords* from the *Baſs*: *i. e.* one *Part* to be the *Uniſon*, or *Eighth*; the other the *Third*; and the other the *Fifth*. But to render the Thing more plain, I ſhall make uſe of the ſame *Notes* as I did in *three Parts*; and alſo add another *Part*, viz. a *Contra-Tenor*; and ſhall make that which was before a *Cantus* into a *Treble*: Which will give you a true Speculation of

Four *Muſical* Parts.



EXPLANATION.

You ſee in this *Example*, that the *Tenor* begins *Uniſon* with the *Baſs*: The *Contra* a *Fifth*; and the *Treble* the *Third*, or *Tenth*; by reaſon it is in the *Eighth* above: So that each *Part* takes a different *Cord*, as much as the *Air* will permit; they being all *Four* founded in their proper *Sphere*, and ſet down in *Score*, in their proper Places.

N. B. That tho' the *Treble* be *figured* ſingle *Cords* to the *Baſs*, their *Octaves*, or 8*ths*, are alſo meant: The *Treble* being in the 8*th* above, *&c.*

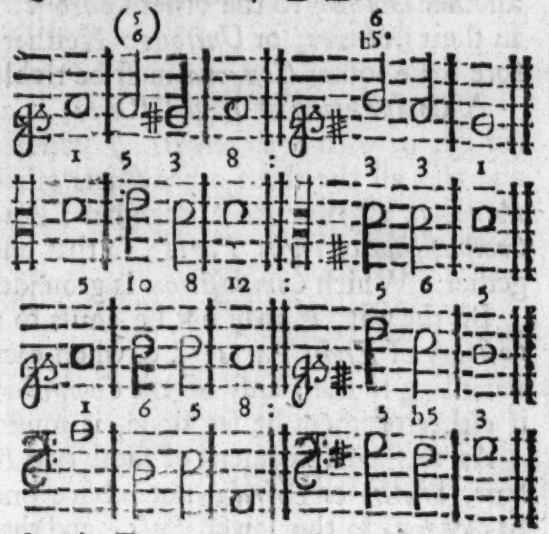
The reaſon why I uſe the *G-Cliff* to the *Tenor*; and alſo ſet the *C-Cliff* on the middle *Line* is, becauſe it is more eaſy to the Performer: As I ſhewed in *Chapter* the Firſt.

Scholar. Sir. This all ſeems very plain, but I am yet to ſeek how to uſe the *Sixth* in *Four Parts.*

Maſter. It has always been allowed by all Authors, that if your *Compoſition* conſiſts of never ſo many *Parts*, there can be but Three ſeveral *Concords* joyned at once, to any *Note* of the *Baſs*; which are the *Uniſon*, or *Eighth*, the *Third*, and the *Fifth*, or *Sixth*; ſo that the *Sixth* takes the Place of the *Fifth*, when the *Fifth* is omitted; unleſs it be at a *Cloſe* where a *Diſcord* is taken; where *the Fifth* and *Sixth* is taken together, and the *Eighth* omitted: As appears in the following

Example.

EXAMPLE.



EXPLANATION.

By the firſt *Example*, you ſee how the *Fifth* and *Sixth* may ſtand together; the *Second* (or *Seventh*) being taken between *Treble* and *Tenor* at the ſame *Note*: This I preſume is the moſt curious *Cloſe* of any whatſoever. Obſerve that in the *Compoſition* of a *ſharp Key*, on the *ſharp Note* that lies next under the *Key-Note*, an 8th is ſeldom made; nor likewiſe on the *Third* above the *Key*; nor yet to any accidental *Sharp'd Notes* in the *Baſs*, by reaſon its 8th is apt to offend the Ear: But the 6th commonly takes the Place of the 8th on all *Sharp'd-Notes*; and in *Four Parts* the 6th and the falſe 5th commonly go together; As you may ſee in the Second *Strain* of the above *Example*: The *Key* being *G*. Alſo the ſame is uſual on Sharp'd *Notes* of a *Flat-Key*.

N.B. That neither two *Fifths*, nor two *Eighths* may not be taken together in Four *Parts*, eſpecially between the *Tenor* and *Baſs*: But it may be allowable in the *Contra*, if it be covered by a higher *Part*. *Diſcords* and *Diſallowances* are eaſier tolerated in *four Parts*, than in *Two* or *Three*: By reaſon their ſeveral *Parts* will drown'd many ſmall *Diſallowances*.

Scholar. Sir, Are there no more *Parts* than four?

Maſter. No, for if never ſo many *Parts* be compoſed, they are ſtill to the ſame Effect as theſe *Four*: by reaſon there are but three *Concords*; (i. e.) each *Part* taking a different *Cord* from the *Baſs*; which is the *Ground-work* of the other three.

§ IX. *Of the* Compoſition *of* 5, 6, 7, *and* 8 Muſical *Parts*.

Maſter. I told you in the former *Section* that if never ſo many *Parts* were Compoſed, they were ſtill to the ſame Effect as *Four*: and alſo ſhewed you the Reaſon of it. Therefore if you would add another *Part* to make *Five Parts*, you muſt add another *Octave* to ſome one of the ſaid *Concords*; (by reaſon the *Concords* muſt be doubled;)

doubled; y alſo add another *Octave* to ſome other *Cord*, and you'll have a *Compoſition* of *Six Parts*. Then add another *Octave* to the other *Concord*, and all the *Concords* will be doubled: Which Redoublings muſt be either in their *Octaves*, or *Uniſons*: Neither muſt that *Concord* be doubled that makes the *Binding Cadence*; and therefore ſome other *Concord* muſt be trebled: which compleats a *Compoſition* of *Seven Parts*.

A *Compoſition* of *Eight Parts*, is commonly called *Choral-Muſick*; which is perform'd by two oppoſite *Quires* (or by, or with *Inſtruments*;) which *Muſick* is ſaid to have two *Baſſes*, i. e. one *Baſs* peculiar to each *Quire*; and alſo all the three other *Parts* affixed to each *Baſs*; and do perform, either with a *ſingle Voice*, or with *two*, *three*, or all *four Parts* together: And when all *eight Parts* are joyned together in full *Chorus*, it is properly a *Compoſition* of *eight Parts*; ſo that one of the *Baſſes* ſupplies the Office of an *upper Part*, when all perform together; Which *Compoſition* is grounded but on one real *Baſs*.

By the way, it may not be amiſs to ſay ſomething concerning *Baſſes* of a different Nature, in reference to *Compoſition* of *Eight Parts*; i. e. when each *Quire* hath its peculiar *Baſs*, they generally anſwer each other *Alternately*; according to the Fanſy of the *Compoſer*: But the two *Baſſes* muſt move according to the Nature of that *Part*; and if either of them be ſet alone, it muſt be a true *Baſs* to all the *upper Parts* of each *Quire*.

As to the Agreement of thoſe two *Baſſes* between themſelves, let them be to each other, either as *Uniſon*, *Octave*, *Sixth*, or *Third*; not above one *Fifth*, becauſe the upper *Baſs* will be a *4th* to what ever *upper Part* is an *Octave* to the lower *Baſs*; and that the *Muſick* of one *Quire*, ſhould not depend upon the *Baſs* of another: But let the *Muſick* of each depend on its own reſpective *Baſs*; and let the two *Baſſes*, with all their *upper Parts*, be Compoſed in ſuch a Manner, as to make one entire *Harmony*, when joyned together.

Obſerve, that in ſuch Places as the *Baſſes* are *Thirds* to each other, if you throw off the Lower, the *Eighth* in the upper *Parts* will be changed into *Sixths*: And in ſuch Places as the *Baſſes* are *Sixths* to each other, if you remove the lower *Baſs*, thoſe upper *Parts* which were *Sixths* to it, will be *Eighths* to the Higher: and were the *Baſſes* are *Uniſon*, or *Octave* to each other, the *Concords* of the *upper Parts*, will be the ſame Diſtance to each other. I ſhall only farther add concerning two *Baſſes*, that tho' it is allowable, and uſual to meet in *Thirds*, yet if they continue to move ſucceſsfully in *Thirds*, there will be a whizzing in the lower *Notes*, which is not good nor yet allowable.

From what has been ſaid, it appears, that the more *Parts* the *Compoſition* contains, the more Redoublings of *Concords* are required; ſome of which muſt be in *Uniſons*, by reaſon many *Parts* cannot ſtand in the *Scale*, but

that

that ſome of the *Parts* muſt meet in *Uniſon*, when they can't aſcend to the *Octave*. But *Examples* are omitted for want of Room. Therefore, — *If you erect, Ten Thouſand* Parts, *or more:*
They in Effect, are but the ſame as Four. *&c.*

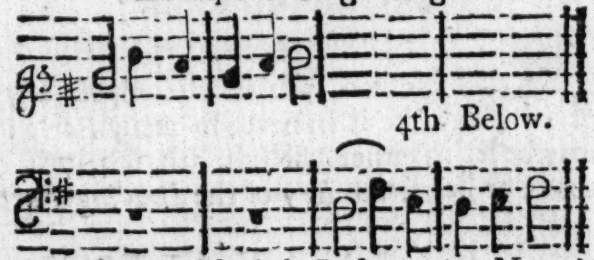
§ X. *Of* Compoſition *of* Fuge; *and Contrivance of* Canon.

Scholar. WHAT is a *Fuge?*

Maſter. A *Fuge*, or *Fuga*, is a Quantity of *Notes* of any Number; which is begun by any *ſingle Part* and carried on; and afterward is Sounded again, by ſome other *Part*; which Repeats the ſame (or ſuch like *Notes*) either in the *Uniſon*, or 8th; but more commonly in the latter; in a 4th, or 5th, above, or below, the *leading Part*: which is properly Termed, *The Prime Flower of Florid*, or *Figurate-Deſcant*. But the *Compoſition* of which is compleated in the following Manner. *Ex. Gr.*

Firſt, Set down your *Point*, or Portion of *Notes* on that *Part* which you intend ſhould begin your *Fuge*: Then conſider what *Part* you would have to follow next, and ſet it down accordingly; either in the *Uniſon*, 4th, 5th, or 8th; above or below the *Leading-part*. Thus:

Example of *Single Fuge.*



EXPLANATION.

This *Fuge*, begins in the 4th below the *Leading-part*: But if you would add another Part, to make *Three Parts*; then that *Part* may fall in with the reſt, and *Fuge* either in the 5th above, or in the 8th above or below: and by this Method you may Form, and carry on all *Fuges* in all *Parts* of your *Compoſition*, be your *Parts* more or leſs.

When you have thus formed your *Point*, or *Fuge*; next fill up your empty *Places* with ſuch *Deſcant*, (or *Notes*,) as will anſwer your *Fuge* in all Parts; as near as poſſible to the *Rules* of *Compoſition*: Your leading *Parts* ſtill flying or running before one another; 'till you repeat your *Fuge* again in the ſame *Part* as began it.

* Note, *Well*, That *Fuges* have ſeveral *Terms*, or *Denominations* (*Ex. Gr.*) The Firſt, (which is as the above Example) is called *Single Fuge*, or, *Imitation*: By reaſon the *Parts* do imitate one another. — *Double Fuge*, is when two ſeveral *Points*, or *Fuges* fall one after another. — *Arſis* and *Theſis*, is when your *Point* riſes in one *Part*, and falls in another. — *Per Augmentation*, is when the *Notes* of the following *Parts* are Augmented, or made

made as long again as the *Leading-part.* — *Diminution*, is when the *Notes* of the following *Parts* are made as quick again as the *Leading-Part.* *Double-Deſcant*, is contrived ſo, that in *Replication*, or Anſwer, the *Upper-part* may be made *Baſs*; or the *Baſs* be made the *Upper-part.* Therefore in the *Compoſition* of which, you muſt avoid *Fifths* as much as poſſible; by reaſon in *Reply*, or Anſwer, they will become 4ths, *&c.* But next I ſhall give you ſome brief Inſtructions in

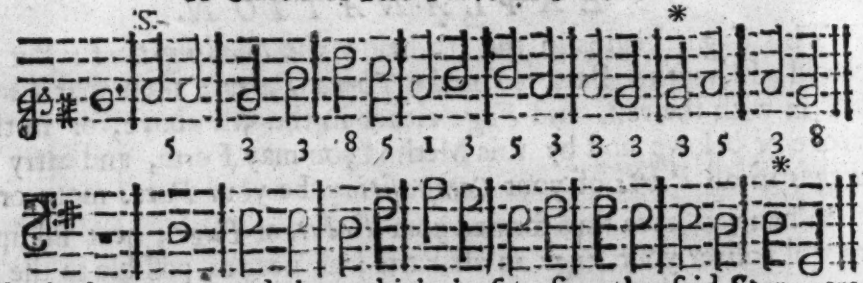
The Contrivance of Canon.

Scholar. WHAT is a *Canon?*

Maſter. A *Canon*, is a *Fuge* or *Point*; ſo ſtrictly bound up, that the following *Parts* muſt repeat the very ſame *Notes* as the *Leading-Parts*; and becauſe the *Muſick* is bound up by ſo ſtrict a *Rule*, it is therefore called *Canon*; which is the *Superlative*, or higheſt Degree of *Muſical Compoſition.*

The *Compoſition* of *Canon*, is compleated in the very ſame Method as that of *Fuge*: by firſt pricking down ſome few *Notes* of the *Leading-Part*, and then ſetting down the ſame *Notes* in the following *Part*; and afterwards filling up your vacant Places, with ſuch *Deſcant* as is anſwerable thereunto. But to give you yet a clearer Speculation, I ſhall ſet you down a ſhort *Canon*; which is called

A *Canon* of *Two Parts* in *One.*



By this Method, you may Compoſe any *Canon* of this Kind, be it in never ſo many *Parts*: which may be ſet in either the 4th, 5th, 6th, 7th, or 8th, above or below the *Key* of the *Leading-Part.*

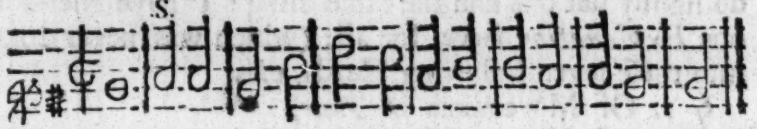
EXPLANATION.

Obſerve that this *Canon* ends at the *Note* under the little *Stars*; and that which is ſet after the ſaid *Stars*, are only to make a Concluſion; which is commonly done, unleſs the *Canon* is deſigned to begin the ſame again, and ſo go round, without a *Concluſion*: Which when ſo perform'd, the *Leading-part* is only ſet down; with a Repeat over that *Note* where the Parts are to fall in; according to the Direction which is ſet over the *Canon*: Which are ſet down as thus:

A *Canon*

A *Canon* of Two *Parts* in One, in the 4th below.

N. B. A *Canon* of *Three Parts* in *One* is alſo compoſed in the very ſame Method, as this in Two Parts.



Scholar. Sir, I have often heard of *Canons* of *Four* in *Two*; and *Four* in *One*; but cannot rightly underſtand neither their *Compoſitions*, nor *Denominations*.

Maſter. The ſignification of the Word *One*, or *Two*, &c. Signifies that the *Compoſition* is compoſed of *One*, *Two*, or more *Fugues*; as the Contents directs: Being moſt reſpective to *Canons* in *Four-Parts*, &c.

The ſorts of *Canons* are ſo various, that it would be endleſs to give their *Examples:* Therefore I ſhall only mention ſuch as are moſt in uſe. *Sc.*— A *Canon* in *Uniſon*, is when both *Parts* begin in one *Sound*, and one Part moves in all the *Concords* of the *Key* 'till they meet again in *Uniſon*; ſometimes one *Part* holds the *Tone*, and ſometimes another; in the ſame Method a *Canon* is ſet to a *Ground.*— A *Canon Recte* and *Rectro*, is ſung both backwards and forwards; The *Compoſition* of which, is, firſt, to compoſe *two Parts*, as *Plain-Deſcant*; and afterwards both *Parts* are prick'd down at length; only the latter end of the *Baſs* is ſet next after the end of the *Upper-part*; and prick'd backwards: So that the firſt *Part* is ſung forwards, while the ſecond is begun at the end, and ſung backwards, at the ſame time.— A *Canon Round*, (or *Canon* in *Uniſon*,) is compoſed in the ſame Method as *two*, *three*, *four*, or more *Parts*; and afterward all prick'd down in one *Cliff*, as one intire *Tune*; and ſung round: The firſt *Part* leads untill it goes quite thro'; and the other *Parts* fall in behind, one after another; 'till they come to the end in like manner: The *leading Part* ſtill beginning again, and alſo all other *Parts* going round in the ſame manner. — There are ſome few *Canons* at the end of this Book, which are compoſed, and alſo performed in the very ſame Method. So that ſo many *Parts* as are ſo compoſed, they are termed ſo many *Parts* in *One*, &c. Yours, *W. Tan'ſur.*

CHAP. XII.

Containing a brief Explanation, Abbrevation *and* Etymology *of all the uſual* Terms *in* Muſick, *both* Vocal *and* Inſtrumental, *taken from the* Greek, Latin, French, Italian, *&c.*

THE *Terms* or *Words* uſed in this *Chapter*, ſerves to direct the Performer to the true Performance both of *Words* and *Muſick*; according to the real Intent of the *Compoſer*: But becauſe there are many Words that

do signify but one and the same thing; I have therefore collected them all together in a regular Form, making one *Explanation* serve for all; (which was never done by any Author before me.) And have sum'd up the whole into these seven following Heads, *viz.*

§ 1. Of Movements of *Time*.
§ 2. Of *Names* of some *Characters*.
§ 3. Of *Terms* to express the Sense of the *Words*.
§ 4. Of the *Names* of *Cords*, and *Discords*.
§ 5. Of *Musick*, *Melody*, &c.
§ 6. Of *Names* given to all *Parts* of *Musick*.
§ 7. Of Several *Terms* worthy of Note.

§ I. *Of the Movements of* Time, *&c.*

Adagio, *Recitativo*, *Recitatif*, *Recit*, or *Reo*, *Moters*, *Opras*. (Ital.) Either of those *Terms*, or Words signifies, the slowest Movement in *Time*: Also the gravest *Parts* in Songs, or *Contata's*; which comes as near as possible to the true Pronounciation of the Words.

Alemand, *Gravisonous*, (Ital.) or *Grave*. Either of those *Terms* signifies, one Degree quicker than *Adagio*; and moves mostly in *Common-Time*.

Largo, *Lentment*, *Lento*, *Lent*, *Tardo*. (Ital.) Either of those *Terms*, or Words, denotes one Degree quicker than *Alemand*. And *Largetto*, (Ital.) signifies, one Degree quicker than *Largo*.

Allegro, *Animatio*, *Vivace*, *Vivacemente*, *Vivumente*, *Brillante*. (Ital.) Either of those *Terms*, denotes one Degree quicker than *Largetto*; and is performed with Life, Spirit, and Vigour; and in good *Time*.

Vivacissimo, (Ital.) signifies one Degree quicker than *Allegro*; and more sprightly.

Presto, *Prestissimo*, *Pronto*, *Veloce*, *Velocement*, *Velocissamente*, *Vite*, *Visto*, *Vistamente*, (Ital.) Either of those *Terms*, denote that you must *sing*, or *play* as quick as possible: To lose no *Time*.

N. B. That the Word *Assia*, is often set before another Word, which signifies, that the Movement must not be quite so quick, or quite so slow, as the Word it self directs; as, *Assia*, *Adagio*: is not quite so slow as *Adagio* it self; *&c.* according as the Words do require.

Men, *Poco*, *Pico*, (Ital.) Either of those Words are often set before another Word, which signifies, *Less*, or not so much, as it was before; as, *Men Allegro*; is not quite so brisk as if *Allegro* was alone.

N. B. That *Piu*, (Ital.) signifies a little *more*.— *Men Presto*, not too quick; *Non Troppo Presto*, signifies the same. *Non Troppo Largo*, not too slow.— *Nonupla*, denotes that a *Jigg* must be play'd in very quick *Time*.

§ II. *Of*

§ II. *Of the ſeveral* Names *given to ſome particular Characters, or* Words *uſed inſtead of them.*

Repetatur, Replica, Re-precuſſion, Replicato, Repreſa, Reditta, Riditta, Come ſopra. (Ital.) *Encore.* (Fr.) Either of thoſe *Terms* ſignify that ſuch a *Part*, or *Strain* muſt be repeated over again; from the *Note* or Place it is ſet over. It is often ſet over this *Character*, :S: which is called a *Repeat*; and ſignifies the ſame.

Tace, Tacet, Soſpiro, (Ital.) Either of thoſe Words ſignify, *Silence*, or to *Reſt*; which Words are often ſet over thoſe *Characters* called *Reſts*.

Index. (E.) *Guidon.* (Fr.) *Monſtra.* (Ital.) Either of thoſe Terms is a *Name* given to this *Character* which we call a *Direct*.

§ III. *Of the* Terms *uſed to expreſs the* Senſe *of the* Words, *and the* Nature *of the* Muſick, *ſo that one may agree with the other.*

Andante, (Lat.) *Pique, Pointe, Spiccato*, (Ital.) Either of thoſe *Terms*, denote that the *Time* muſt be kept juſt and true; and that each *Note* muſt be made equal and diſtinct, one from another.

Cantabal. (Ital.) Denotes that you muſt *Play* in a *Vocal* Manner.

Euphony. (Lat.) Denotes a very graceful Sound; or a ſmooth running of Words.

Tenderment, Con Affetto, Affetto, Affettuoſo. (Ital.) Either of thoſe *Terms* denote that you muſt *ſing* or *play* in a very ſweet, tender, and affecting Manner.

Piano. P.—Pianiſſimo. P. P .P. (Ital.) Either of thoſe *Terms*, denote that you muſt *ſing* or *play* very ſoft and low. *Piu Piano*, or *P. P.* ſignifies a little more ſoft and low.— *Lamentatone, Languemente, Languiſſant*, (Ital.) Either of thoſe *Terms*, denote that you muſt ſing or play in a very grave, ſlow, lamenting, and mournful Manner.

Con Diſcertone, Moderation. (Lat.) Either of thoſe *Terms*, denote that you muſt *ſing* or *play* with Diſcretion, and Adoration.— *Con*, ſignifies with.— *Con Diligenza, Diſcerto, Timoroſo.* (Ital.) Either of thoſe *Terms*, denote that you muſt *ſing*, or *play* with Care, Diligence, and Exactneſs.

Con Dolce Maniere, Dolce, Doux, Gratioſo, Gratiuſement. (Ital.) Either of thoſe *Terms*, denotes that you muſt *ſing* or *play* in a very ſoft, ſweet and agreeable Manner.

Vigoroſo, Vigoroſemente, Hardimente. (Ital.) Either of thoſe *Terms*, denote that you muſt *ſing*, or *play* with Life, and Spirit; But ſtrong, and ſteady.

Maeſtoſo, *Maeſtuſo*, (Ital.) Either of thoſe Terms denote that you muſt ſing, or play with Majeſty and Grandure; but ſlow, ſtrong, and ſteady.

Divoto, (Ital.) ſignifies a grave and ſerious Way of Singing; proper to inſpire Devotion.

Forte, *Fortement*, *Fortiſmo*, or *F.* or *Fe*, (Ital.) Either of thoſe Terms denote that you muſt ſing, or play very loud.

Piu Forte, or *P. F.* denote one Degree louder than *Forte*.

Forte Forte, or *F. F.* denotes as loud as poſſible.

Continuoto. Softenuto. Uguale. Ugualement. (Ital.) Either of thoſe Terms import that you muſt continue, or hold on a Sound with equal Strength; yet hold their full *Time*.

Legermente. (Ital.) Denotes you muſt ſing or play very gently, lightly, and with eaſe.

Taſto. (Ital.) Denotes that the *Notes* muſt be but juſt touched, yet hold their full Time. This *Term* is moſt reſpective to the *Organ*, *Harpſicord*, &c. in playing the *Thorow-Baſs*, which is often marked with *Figures* over the *Notes*; which ſhews what Diſtance ſuch *Notes* are ſtruck from the *Ground*, or loweſt *Notes*.

Echo, *Echus*, (Ital.) Either of thoſe Terms denote that ſuch a *Part*, or *Strain* muſt be repeated over again in a very ſoft and low Manner; immitating a *Natural Eccho*: being reſpective to the *Organ*, *Harpſichord*, &c.

Concerto Groſo, *Tutti*, *Tutto*, or *T. Pieno*, *Grande*, (Ital.) Either of theſe Words ſignifies *Full*; and uſed when all Parts fall in, and perform together in full Chorus: as *Pieno Choro*, a full Chorus. *Chorus*, alſo ſignifies a Quire, or Company of Singers.

Harpiggio, *Arpeggio*, *Harpeggiato*, (Ital.) Either of thoſe Terms ſignifies to cauſe ſeveral *Sounds*, or *Notes* to be heard one after another, beginning always at the loweſt.

Intonation, (Ital.) is a *Term* commonly ſet at the beginning of a Piece of *Vocal-Muſick*, which ſignifies the giving of a *Tone*, or the *Sound* of the *Key* to the reſt of the *Quire*; which is commonly done by the head Cantor, or Singer.

Aſſay (Ital.) ſignifies *Examine*, *Prove*, *Try*, &c. and is often ſet at the Beginning of a Piece of *Muſick*, importing that you muſt try if your *Inſtrument* be in *Tune*: Or, your *Voice* in the right *Key*, &c.

§ IV. *Of the ſeveral* Names *of* Concords *and* Diſcords, *&c.*

Chords, or *Cords*, are the *Names* given to the Muſical Sounds made by either *Voice*, or *Strings*; or by *Wind* Artificially: *i. e.* when two or more *Sounds* do Sound together; each *Note* being an *Interval* either *greater* or *leſſer* Diſtance one from another. So theſe *Diſtances*, or *Intervals*, are called *Cords* and *Diſcords*. *Diſſo-*

Diſſonants, *Diſharmony*, (Lat.) or *Diſcords*; is a *Name* applied to all *jarring Sounds*, or all diſagreeable Intervals; *viz.* a 2d, a 4th, a 7th, &c. and their *Octaves*.

Conſonants, or *Concords*, is a Name applied to all agreeable *Sounds*, or *Intervals*; *viz.* The *Uniſon*, 3d, 5th, 6th; and their *Octaves*.

In the Compaſs of every 8th, or *Octave*, there are 12 ſeveral Degrees of *Sound*, each Degree having a proper Name from the loweſt *Note*, which are called the *Greater*, or *Leſſer*, *Perfect*, or *Imperfect*; as appears by this *Example*.

12. A *Diapaſon*, or *Eight*, or *Octave*; contains 12 *Semitones*. — — 8th.
11. { A *Semidiapaſon*, or *Defective Eighth*; / A *ſept. Major*, or *Greater Seventh*; } contains 11 *Semitones*. — — } 7ths.
10. A *Sept. Minor*, or *Leſſer Seventh*, contains 10 *Semitones*. — — }
9. A *Hexachord Major*, or *Greater Sixth*, contains 9 *Semitones*. — — } 6ths.
8. A *Hexachord Minor*, or *Leſſer Sixth*, contains 8 *Semitones*. — — }
7. A *Diapente*, or *Perfect Fifth*, contains 7 *Semitones*. — — — 5ths.
6. { A *Semidiapente*, or *Imperfect Fifth* / A *Tritone*, or *Greater Fourth*, — } contains 6 *Semitones*. — — } 4ths.
5. A *Diateſſaron*, or *Perfect Fourth*, contains 5 *Semitones*. — — }
4. A *Ditone*, or *Greater Third*, contains 4 *Semitones*. — — } 3ds.
3. A *Semiditone*, or *Leſſer Third*, contains 3 *Semitones*. — — }
2. A *Tone*, or *Greater Second*, contains 2 *Semitones*. — — } 2ds.
1. A *Semitone*, or *Leſſer Second*, contains 1 *Semitone*. — — }

A *Uniſon*, is one *Sound*.

N. B. That the *Particle Semi*, in *Semidiapaſon*, *Semidiapente*, *Semiditone*, &c. doth not mean the half of ſuch an *Interval*; but that it wants a *Semitone* of its Perfection. The *Greater Seventh*, and the *Defective Eighth* being both of one *Interval*: Alſo the *Greater Fourth*, and the *Imperfect Fifth*.

This *Scale* is drawn according to the *Keys* of the *Organ*, *Harpſichord*, &c. which ſhows the true Diſtance of all *Concords*, and *Diſcords*; both *Perfect* and *Imperfect*, &c. which may be compared to the *Scale*, pag. 18.

A *Diſdiapaſon*, is a *Double Octave*; being a 15th (Gr.)

A *Triſdiapaſon*, is a *Triple Octave*; being a 22d. (Gr.)

A *Tetradiapaſon*, is a *Quadruple Diapaſon*, or a *Fourth Octave*; being a 29th (Gr.)

§ V. Of

§ V. *Of* Muſick, Melody, Harmony, *&c.*

Muſica. (Ital.) Signifies the *Art* of *Muſick*; made either by a *Natural Voice*; or by an *Artificial Inſtrument.*

Muſico. (Ital.) Signifies, either a *Muſician*, or *Maſter* of *Muſick*; or one that either teacheth, maketh, or performeth *Muſick.*

Theoretical Muſick, is that which ſearches into the true *Grounds* of it; and into the true Nature of *Concords*, and *Diſcords*; explaining their true *Nature*, *Number*, and *Proportions*, &c.

Practical-Muſick, is that which Deſigns, Contrives, and Compoſes all *Sounds* into *Muſical Parts.*

Symphony, ſignifies an *Agreement*; or Conſent in *Harmony*; alſo an *Interlude*, or *Prelude*, being agreeable, or in Symphony with a Piece of *Muſick.* *Coral-Muſick*, is *Muſick* ſung by turns; by two oppoſite *Quires.*— A *Conſort* of *Muſick*, is *Three Parts*; and no leſs.— *Concerto*, (Ital.) or *Conſort*, is a Piece of *Muſick* compoſed in ſeveral *Parts.*

§ VI. *Of the ſeveral* Names *of the ſeveral* Parts *of* Muſick.

Baſs, or *Baſſus*; Is the Name given to the loweſt Part of Muſick, which is ſet at the Bottom, and is the Foundation of all other *Parts*; and is the *Ground-work* of all the reſt.

Baſſo. (Ital.) Is the proper Name for the *Vocal-Baſs.*

Tenor. Is the Name of the *Leading-Part*, (tho' ſome-times 'tis called *Treble.*) Being the firſt, or next *Octave*, or *Syſtem* above the *Baſs.*

Cantus, *Medius*, *Mean*, *Contra Tenor*, *Alto*, *Altus*, *Haut-Contra*, *Second Treble.* (Ital.) Either of thoſe are a Name given to the *Middle Part*, being the *Second Syſtem*, or *Octave* above the *Baſs.*

Treble, *Tripla*, *Canto*, *Haut Deſſus.* (Ital.) Either of thoſe ſignifies *Threefold*; which are the Name of the *Third*, or higheſt *Syſtem*, or *Octave* in Muſick, or the *Higheſt Part* of Muſical Compoſition.

Repieno or *Repiano.* (Ital.) ſignifies *Full*, or the ſame as *Chorus*: And directs thoſe *Parts* to move in *Conſort* that move but in ſome certain Places. Sometimes it is a Name given to thoſe *Parts*, that move in but ſome certain Places, as *Baſſo Repieno*, *Alto Repieno*, *Canto Repieno*, &c. which Parts are called, *The Parts of the little Chorus.*

Concertante, *Continuo*, *Continuoto*, or C. *Neceſſario*, *Recitante.* (Ital.) Either of thoſe *Terms* ſignifies, *Continual*; being a Name applied to thoſe *Parts* that move continually, thro' the whole *Compoſition.* As *Baſſo Continuoto*, *Alto Continuoto*, *Canto Continuo*, &c. which diſtinguiſheth thoſe *Parts* that move continually, from thoſe that move in but ſome certain Places: Which *Parts* are called *The Parts of the Grand Chorus.*— The *Baſs* of theſe *Parts* are commonly marked with *Figures*; and ſometimes ſet only with *Notes*, thro' the whole *Concerto*, or *Concert.*

§ VII.

§ VII. *Of* ſeveral Terms *worthy of* Note, *&c.*

Ad Libitum, or *Libitum*, or *Bene Placito.* (Lat.) ſignifies, if you pleaſe, or if you will.

Da Capo, or *D. A.* (Ital.) is a Word often ſet at the End of a Piece of *Muſick* that ends with the firſt *Strain*, which ſignifies to begin again. Theſe *Tunes* that end ſo, are commonly called *Rondea's*: The Word *Fin*, or *F*, ought to ſtand over the laſt *Note*.— *Ratio.* (Ital.) ſignifies, the *Ration*, or *Rate*, or *Proportion*, &c.

Plain-Deſcant, is the *Ground-work* of *Muſical Compoſition*, where *Concords* are orderly taken.

Figurate-Deſcant, is when *Diſcords* are concern'd as well as *Concords*, tho' not ſo much.

Double-Deſcant, is contrived ſo, that the *Treble* may be made *Baſs*, or the *Baſs* be made *Treble*, &c.

A *Cadence* is the Fall of the *Voice*, or a *Concluſion*, or *Cloſe* made by all *Parts*, in ſeveral Places of any *Key*, &c.— A *Canon* (Lat.) is a Piece of *Muſick* compoſed by an exact *Rule*, i. e. The following *Parts* repeating the very ſame *Notes* as the foregoing *Part*.— A *Perfect-Cloſe*, is when all *Parts* end in the proper and fundamental *Key*.

An *Imperfect-Cloſe*, is a *Cloſe* made at the End of ſeveral *Strains* but not in the proper *Key*.

Imitation, *Imitatione*, *Imitazzione*, (Ital.) ſignifies a way of Compoſing, where *Parts* are made to immitate one another. — *Arſin & Theſin*, or *Arſis & Theſis.* (Ital.) a *Part*, *Point*, or *Fuge*, is ſaid to move ſo, when one *Point* falls in one *Part*, and the ſame riſes in another *Part*. — *Counter-Fuges*, is when two *Fuges*, or *Points* proceed contrary one from another *Verte*, (Ital.) ſignifies to turn over the *Leaf*; as, *Verte Subito*, turn over quick.

A *Ground*, is a *Baſs*, compoſed of long *Notes*, *&c.* the *Diviſion* being run in the other *Parts*.— *Prelude*, *Preludo*, *Preludium.* (Ital.) Either of thoſe *Terms*, are a Name given to a ſhort *Air*, or *Symphony*, play'd before a Piece of *Muſick* begins; ſometimes by *Rule*, and oftentimes Extempore.— *Interlude*, *Reſcerch*, *Ricercate*, *Retornello*, *Ritornello*, (Ital.) Either of thoſe *Terms* is a *Name* given to ſhort *Airs* or *Symphonies* play'd between many *Strains* of a Piece of *Muſick* to grace and ornament it, ſometimes by *Rule*, and ſometimes *Extempore*.

A *Voluntary*, is an Extempore Air, *Prelude*, *Interlude*, or *Symphony*; play'd either before, or in the middle, or at the End of a Piece of *Muſick*, to ornament, or grace it; moſt reſpective to the *Organ*, *Harpſicord*, &c.

Solus, or *Solâ*, ſignifies, *alone*; and often ſet over ſuch *Parts* that are to be performed alone.— *Solâ*, is alſo a *Name* given to a Piece of *Muſick* that is but for one *Violin*, one *Flute*, and a *Baſs*; to diſtinguiſh it from thoſe that are for two *Violins*, two *Flutes*, and a *Baſs:* and are called *Solâ's*, (Ital.)— *Sonata*, *Suonata*, *Scionata*, (Ital.) Either of thoſe *Names* are applied to a Piece of *Muſick* compoſed only for *Inſtruments*, &c.

Fuge, or *Fuga*, (Lat.) ſignifies *flying*, or *running:* And uſed when *Parts*, or *Points* fly one before another; which is properly called *Fugeing*.

Muſici's

Muſicis's (Lat.) is a Name given to Narrow *Keys* of the *Organ; Virginals, Harpſichord*, or *Spinnet*. They are commonly made of *Ivory*, and are tuned *Semitones*; and are placed between the *whole Tones* of the *proper Keys*; The *proper Keys* are commonly black; to give the Performer a Diſtinction one from the other. A *Scale* of which is ſpecify'd at the Beginning of the third Book.

A *Cantata.* (Ital.) is a Piece of *Muſick* compoſed for *Voices*, or *Inſtruments*, in ſeveral *Parts*; being intermixed one with another, like *Opera's*, &c.— *Oſcillancy, Oſcillation*, or *Vibration.* (Lat.) ſignifies, either ſwinging, waying, ſhaking, or trembling, *&c.*

Senza. (Ital.) ſignifies, without; as *Senza Stroment*, without Inſtruments.

Obligato, (Ital.) ſignifies, *Neceſſary*, or on purpoſe, *i. e.* an *Inſtrumental Part* is neceſſary, and ought not to be left out. This is alſo a Name given to ſome *Sonata's.*

Voce Solo, (Ital.) ſignifies a ſingle Voice.— *Duett*, or *Duetto.* (Ital.) ſignifies two Parts.

Trio, or *Trezetto*, or in *Trez.* (Ital.) ſignifies three Parts.— *Quarta* (Ital.) ſignifies four Parts.

Quinque, (Ital) ſignifies five Parts.— *Ex. gr. Exempli Gratia*, (Lat.) ſignifies, as for Example.

Viz, Videlicet.— Sc. Scilicet.— i. e. id eſt. (Lat.) either of thoſe Words ſignifies *that is*, or *that is to ſay.*

V. Vide. (Lat.) ſignifies ſee, or ſee thou.— *N. B. Nota Bene*, (Lat.) ſignifies, Note well, or Mark well

Score, ſignifies the Original Draught of the whole *Compoſition*; wherein all *Parts* are diſtinctly marked, or ſet down, and diſtinguiſhed and ſet one under another, in their proper *Places.* — *Tenſion*, (Lat.) ſignifies the ſcrewing of *Strings* to a certain *Pitch*, &c.

Conſecution, is when two, three or more *Cords* of the ſame kind follows one another; both *Parts* moving the ſame way; which are taken either between the *Baſs* and *Tenor*, or between two of the *upper Parts:* When two, or more *Cords*, either *Thirds, Fourths, Fifths, Sixths, Sevenths*, or *Eighths* are taken together, either riſing or falling; it is called a *Conſecution* of two, or more; ſome of which are *Diſſallowances*, eſpecially if two *Fifths* or two *Eighths* are taken together, in two *Parts.*

Recte, (Lat.) ſignifies, *Forewards: Retro*, ſignifies *Backwards*; both pertaining to *Canon.* (Lat.)

Reverted, (Lat.) ſignifies, turned back again, or *backwards*; pertaining to *Canon.*

Tautology, is repeating the ſame again, or often.

Hallelujah, or *Allelujah*, (Heb.) ſignifies, praiſe the Lord, *&c.*

Finally; Be perfect, be of good Comfort, and Love one another: And the God of *Peace, Love*, and *Harmony* be with you all always. *Amen.*— — Yours, *William Tans'ur.*

The End of the Firſt BOOK.

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Sing unto God, O ye Kingdoms of the Earth :
Yea, worſhip the Lord in the Beauty of Holineſs.
Pſalm 68, 32, and 96, 9.

A Compleat Melody:

OR,

The Harmony of SION.

BOOK II.

CONTAINING

The *Pſalms* of *David* New Tun'd: Which *Muſick* expreſſeth the true *Senſe* and *Sound* of the Words more than any ever yet Publiſhed. With an Alphabetical *Table* of all the *Tunes*, and what *Pſalms* are proper to each *Tune*; and a *Table* of *Pſalms* ſuited to the *Feaſts* and *Faſts* of the Church of *England*; and other Varieties of Life. With Fourteen *Gloria Patri's*, ſuited to the true Meaſures of every *Pſalm* in the Book.

The whole is Compoſed in *Two*, *Three*, and *Four* Muſical *Parts*, according to the moſt *Authentick Rules*; and ſet down in *Score*, (and *Figur'd*) for either *Voice* or *Organ*. Corrected and Enlarged.

By *WILLIAM TANS'UR*, of *Ewell*, (near *Epſom*) in the County of *Surry*; Who Teacheth the ſame. (Author of *The Melody of the Heart.*)

O Praiſe the Lord, for he is Gracious: O ſing Praiſes unto his Name, for it is Lovely. Pſalm cxxxv, 3.

LONDON:

Printed by ALICE PEARSON, for JAMES HODGES, at the *Looking-Glaſs* on *London-Bridge*.
Alſo ſold by the AUTHOR, at *Ewell*, in *Surry*. MDCC XXXVI.

THE *Figures* that are fixed over the *Notes* of the *Baſſes* in the two following *Books*, (when *Vocally* performed to perfection ;) do ſo augment to the *Harmony*, that there is no deficiency in the fullneſs thereof in ſuch *Tunes* as are ſet in *Three Parts*, from thoſe that are ſet in *Four*, &c. which *Notes* may be vocally performed as an *Inner-part*, where an *Organ* is wanting ; if ſome of the *Tenor-Part* be ſung as a *Treble*, in the *Octave* above.

Obſerve, On ſuch *Notes* where nothing is *figur'd*, then may your *Part* joyn with any one of the other *Parts* that does not make a *Conſecution* of two *Perfects* together of one kind from the *Baſs*. — This *Part* ſo *Figur'd* is moſt reſpective to the *Organ*, &c. and muſt be *vocally* performed with great Care, and Judgment.

*** Thoſe *Figures* which are ſet over the *Firſt* and *Laſt Notes* of the *Upper-Parts*, ſerve to direct the Performer both to the *Pitch*, and alſo to the Ending of all *Parts* of the *Concert* ; which *Figures* ſhew what *Concord* each *Part* makes from the *Ground*, or *Baſs*.

W. T.

To all Lovers of PSALMODY.

IN the former Treatiſe of this Book, *my utmoſt Endeavour was to lay down all the* Grounds *of* Muſick *in a New, Eaſy, and Familiar Method*; *leaving no Branch of it untouch'd, relating to either* Tune, Time, *or* Concord.

Next, I thought nothing could be more neceſſary and uſefull to the Praiſe *of* God, *and alſo for the Service of* Men, *than to* Tune *the* Pſalms *of* David *in a ſweet and regular* Compoſition; *hoping the ſame may cauſe them to be put more in Practice: By Reaſon the* Muſick *expreſſeth the true* Senſe *and* Sound *of the* Words: *Likewiſe the Words in ſeveral* Pſalms *are much amended, and made to anſwer the* Muſick *both in* Time *and* Meaſure; (*viz.* Pſalm 121, *and ſeveral others, which Words would not anſwer the* Muſick *but once thro' the* Tune;) *alſo the* Tunes *was Compoſed on ſo wide a Compaſs of* Notes, *and founded on ſuch dark and obſcure* Keys, *that few could attain to the true Performance of them; again, their croſs Forms, and untuneable* Leaps *yielded ſuch a dull and diſmal* Tone, *that it was very offenſive to a Muſical Ear.*

But to remedy this, and to render the Pſalms *more* Muſical, *I have compoſed* New Muſick *to them in* Two, Three, *and* Four Muſical Parts, *and ſet down in* Score *for* Voice *and* Organ; *for which Reaſon, all the* Tenors *are ſet in the* G ſolreut, *or* Treble Cliff.

Obſerve, That all ſuch Tunes *that are in* Three Parts *may be ſung in* Two, *omitting the* Cantus. *Likewiſe ſuch* Tunes *that are in* Four Parts, *may be ſung in* Three Parts; *omitting any one of the Upper Parts. But if the* Altus *or* Contra *Part be omitted, then muſt the* Treble *be uſed as a* Cantus; *Or both the Upper* Parts. *But if the* Altus, *or* Contra *Part be omitted, theu muſt the* Treble *be uſed as a* Cantus; *Or both the Upper* Parts *may be omitted, and ſung but in* Two Parts, *when* Voices *can't be had*

Finally, *I heartily recommend this Work to all who delight in* Pſalmody, *Hoping it may prove as uſefull as it is intended: And that every one may find Advantage to their Improvement in* Divine-Muſick: *Thereby advancing the* Praiſe and Glory of God: Worſhiping and praiſing God in the Beauty of Holineſs.

Which are the Wiſhes of your moſt affectionate Servant,

From Ewell, *in* Surry,
Sept. 29, 1734.

W. TANSUR.

A TABLE *of* Pſalms *ſuited to the* Feaſts, *and* Faſts *of the* Church *of* England; *and other Varieties of Life. Very uſeful for* Pariſh Clarks.

FOR *Chriſtmas-day*; pſal. 2d. ver. 5, to the end. pſ. 45. pſ. 89, ver. 26, to ver. 30. pſ. 118, ver. 19.
For any time in *Lent*, pſ. 6, 32, 38, 51, 102, 130, 134.
For *Good-friday*, pſ. 2, ver. 1, to 5. pſ. 22, ver. 4, to ver. 9, or ver. 14, to ver. 20. pſ. 89, ver. 5, to ver. 9. pſ. 118, ver. 19, to ver. 26. pſ. 45, ver. 6, to ver. 8.
For *Aſcenſion-day*, pſ. 24, ver. 7, to the end. pſ. 47, 68, 97, 99, 108.
For *Eaſter-day*, pſ. 26, v. 8, to v. 11. pſ. 45, v. 6, to v. 8. pſ. 89, v. 5, to v. 9. pſ. 118, v. 19, to v. 26.
For *Whit-Sunday*, pſ. 48, pſ. 51, v. 10, to v. 13. pſ. 68, v. 11, to v. 23. pſ. 104, v. 1, to v. 5. pſ. 122, v. 10, 11.
For *Trinity-Sunday*, pſ. 33, v. 4, to v. 8. pſ. 81. pſ. 136, v. 4, to the End.
For the Martyrdom of K. *Charles* I. *Jan.* 30th, pſ. 7, v. 1, to v. 5. pſ. 25, two laſt Staves. pſ. 94, v. 19, to to the End. pſ. 141, v. 1, to v. 5. pſ. 41, v. 5, to v. 10.
For the Reſtoration of K. *Charles* II. *May* 29th, pſ. 18, v. 15, to v. 19. pſ. 66, v. 1, to v. 5. pſ. 126.
For the Powder Plot, *Nov.* 5th, pſ. 7, two laſt Staves. pſ. 124, pſ. 126, pſ. 129, ver. 43.
On Charity, pſ. 22, v. 23, to v. 27. pſ. 34, v. 14, to v. 18. pſ. 41, v. 1, to v. 5. pſ. 72. v. 13, to v. 19. pſ. 107, v. 41, and 42. pſ. 112. pſ. 147. v. 3, to v. 6.
Pſalms of Thankſgiving, *viz.* 33, 66, 81, 84, 92, 95, 96, 98, 100, 103, 104, 105, 106, 107, 108, 113, 117, 118, 135, 136, 138, 145, 147, 148, 149, 150.
The bleſſed Man deſcribed in Pſalms 1, 15, 24, 32, 92, 112, 119, 128.
The Excellency of God's Word in Pſalm 12, 19, 119.
For the *H. Communion*, Pſ. 23. pſ. 26, v. 6, to 8. pſ. 27, v. 4, to v. 10. pſ. 36, v. 5, to v. 11. pſ. 42, v. 1, to v. 5. pſ. 43, v. 3, to v. 6. pſ. 84, 103, 106.
Several Portions worthy of *Note*, viz. pſ. 2, v. 11, to the End. pſ. 16, two laſt Staves. pſ. 19, v. 12, *&c.* pſ. 26, the five laſt ver. pſ. 28, two laſt Staves. pſ. 32, two laſt Staves. pſ. 43, v. 3, *&c.* pſ. 72, two laſt Staves. pſ. 34, v. 7, to v. 10, and v. 11, to v. 16. pſ. 37, v. 16, *&c.* two laſt Staves. pſ. 51, v. 11. pſ. 57, v. 9. pſ. 119, v. 133, pſ. 62, v. 5. pſ. 66, v. 16.
For a Wedding, Pſalms 67, 128, 133.
For a *Funeral*, pſ. 16, v. 8, to the End. pſ. 90, v. 3, to v. 7. pſ. 39, v. 5, to v. 9. pſ. 103, ver. 13, 14, 15, 16.

The

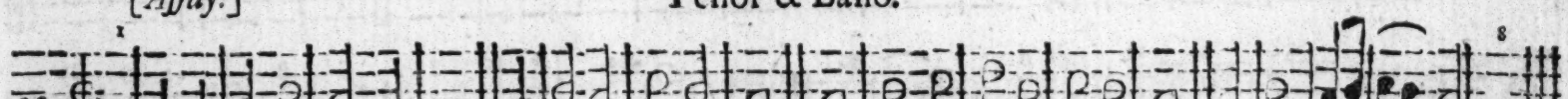
The Pſalms of DAVID *New Tun'd.*

(By Mr. *William Tans'ur.*)

Dunchurch Tune. *Pſal.* 1ſt. Compoſed in Three Parts. *W. T.*

Cantus.

[*Aſſay.*] Tenor & Baſſo.



[*Intonation.*]

Verſe 1.

THE man is bleſt that hath not lent,
to wicked men his ear :
Nor led his life as ſinners do,
nor ſat in ſcorners chair.

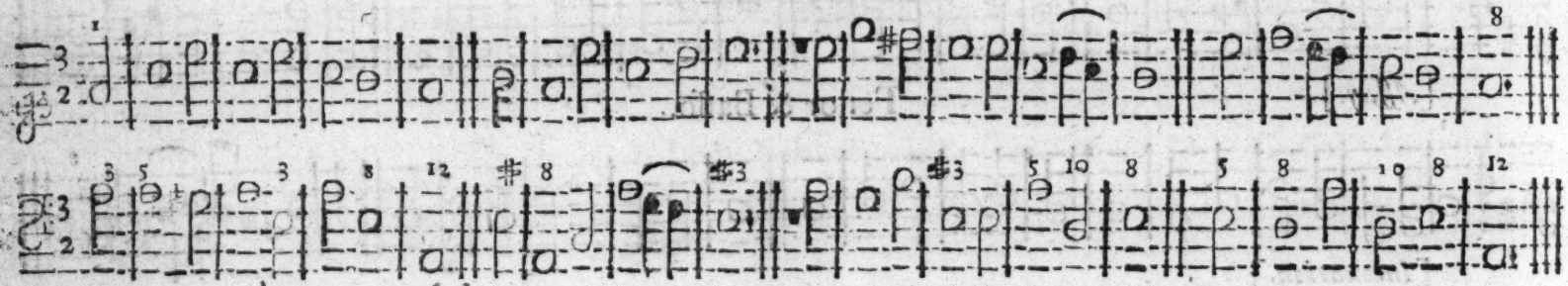
Verſe 2.

But in the law of God the Lord,
doth ſet his whole delight :
And in that law doth exerciſe,
himſelf both day and night.—*&c.*

Wellford Tune. *Pſal. 4th.* Compoſed in Three Parts. *W. T.*

Cantus.

Tenor & Baſſo.



Verſe 1.

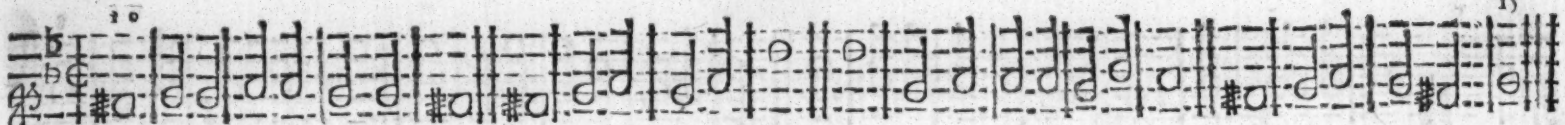
O God that art my righteouſneſs,
Lord, hear me when I call:
Thou haſt ſet me at liberty,
when I was bound in thrall.

Verſe 2.

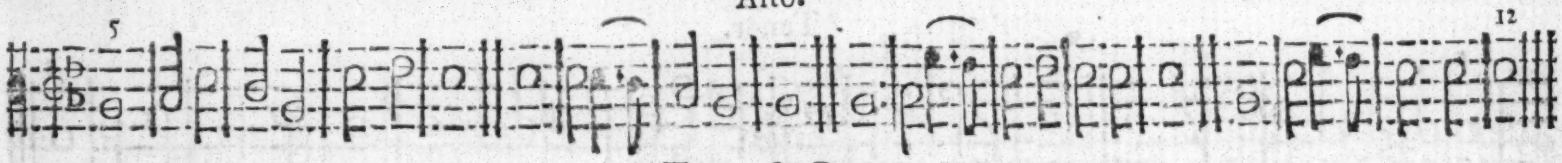
Have mercy, Lord, therefore on me,
and grant me my requeſt:
For unto thee inceſſantly,
to cry I will not reſt.—*&c.*

Toceſter Tune. *Pſal. 5th.* Compoſed in Four Parts. *W. T.*

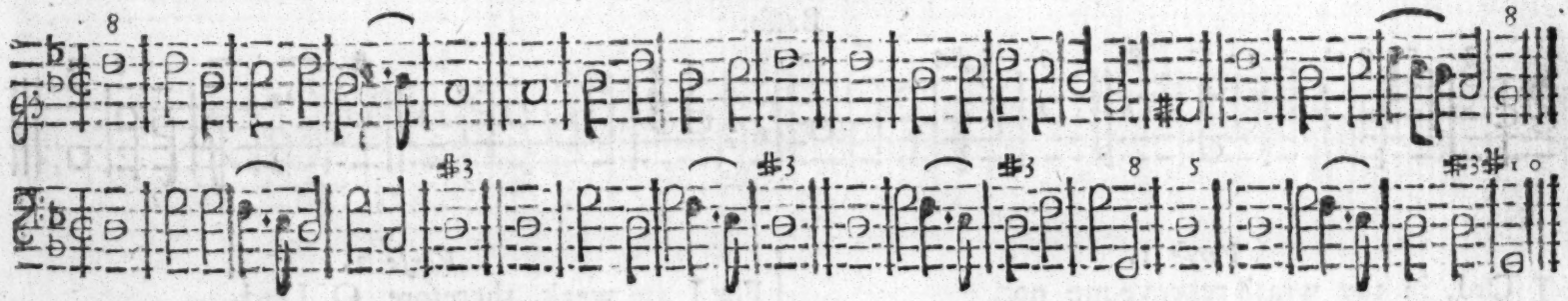
Treble.



Alto.



Tenor & Baſſo.



Verſe 1.

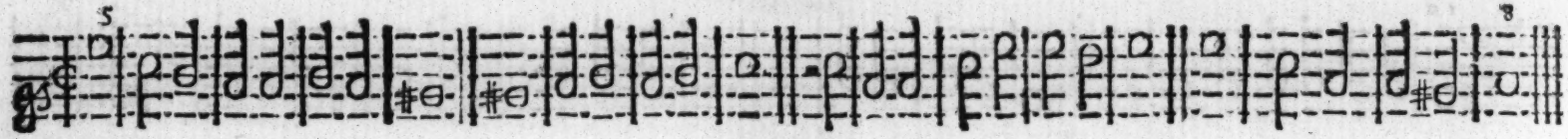
INcline thine ear, O Lord, and let
my words have free acceſs:
To thee, who art my God and King,
from whom I ſeek redreſs.

Verſe 2.

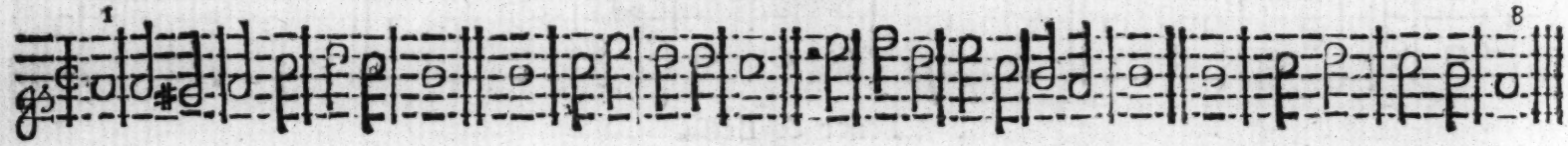
Hear me betime, Lord, tarry not,
for I will have reſpect,
My ſupplication in the morn,
to thee for to direct—*&c*,

Harborough Tune. *Pſal. 6th.* Compoſed in Three Parts. *W. T.*

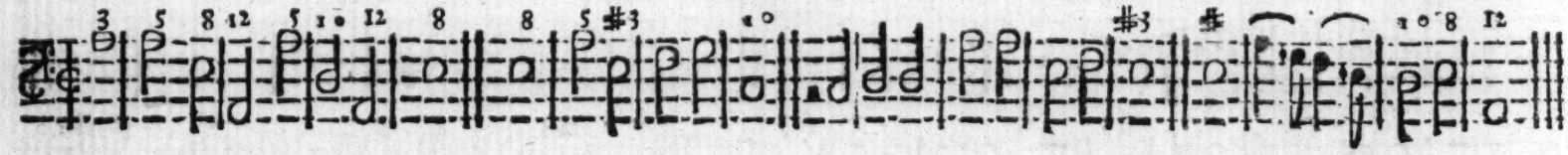
Cantus.



Tenor.



Baſſo.



Verſe 1.

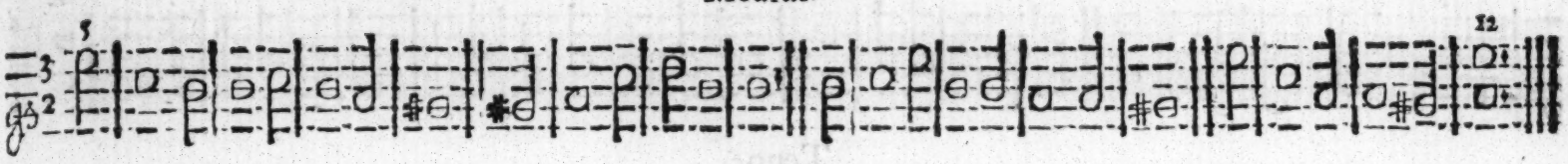
LOrd, in thy wrath reprove mé not,
tho' I deſerve thine iré:
Nor yet correct me in thy rage,
O Lord, I thee deſire.

Verſe 2.

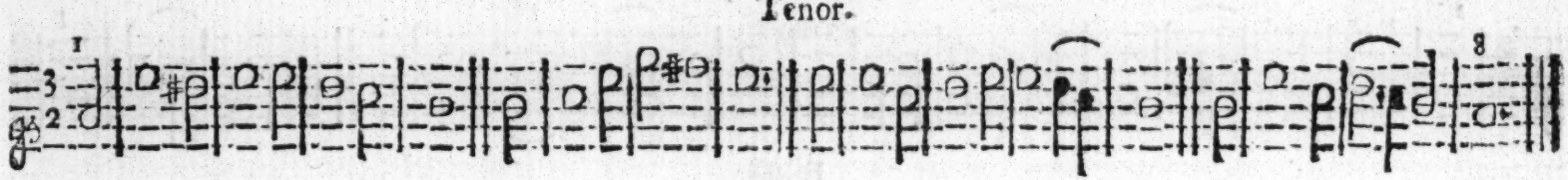
For I am weak, therefore, O Lord,
of mercy me forbear:
And heal me, Lord, for why? thou know'ſt
my bones do quake for fear— *&c.*

Abby Tune. *Pſal.* 8*th.* Compoſed in Three Parts. *W. T.*

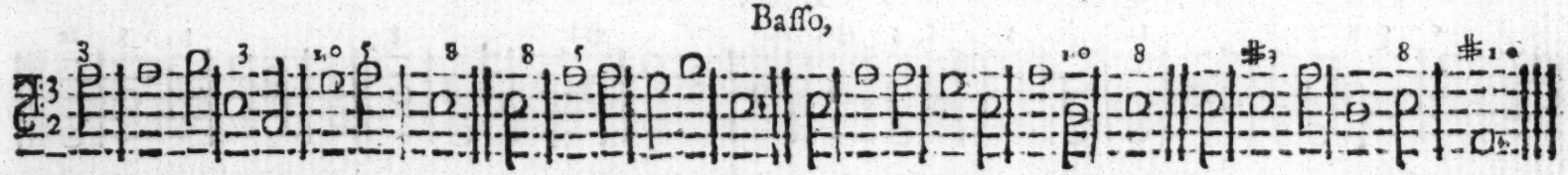
Medius.



Tenor.



Baſſo,



Verſe 1.

O God our Lord, how wonderful
are thy work's ev'ry where?
Thy fame ſurmounts in dignity,
the higheſt heav'ns that are.

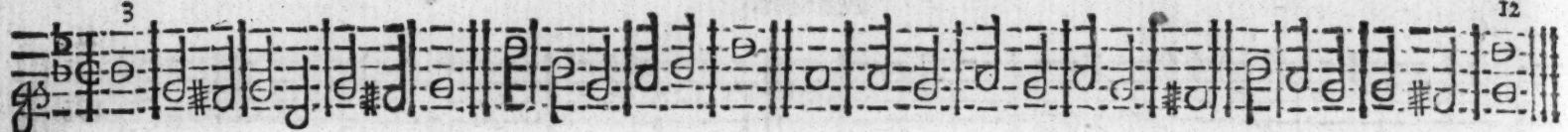
Verſe 2.

Ev'n by the mouth of ſucking Babes,
thou wilt confound thy foes:
For in thoſe Babes thy might is ſeen,
thy graces they diſcloſe.— *&c.*

A Compleat Melody: *Or,*

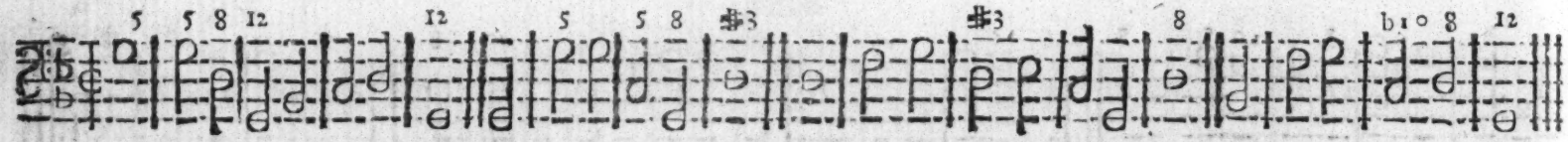
Wallingford Tune. *Pſal.* 10*th.* Compoſed in Three Parts. *W. T.*

2*d.* Treble.



Tenor.

Baſſo.



Verſe 1.

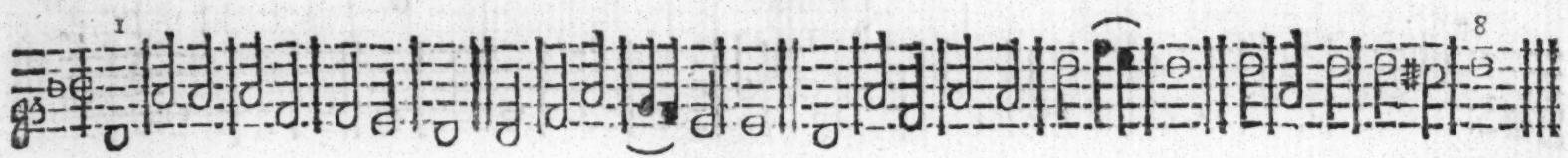
WHat is the cauſe that thou, O Lord,
ſo far off now doſt ſtand?
Why hideſt thou thy face in time,
when trouble is at hand.

Verſe 2.

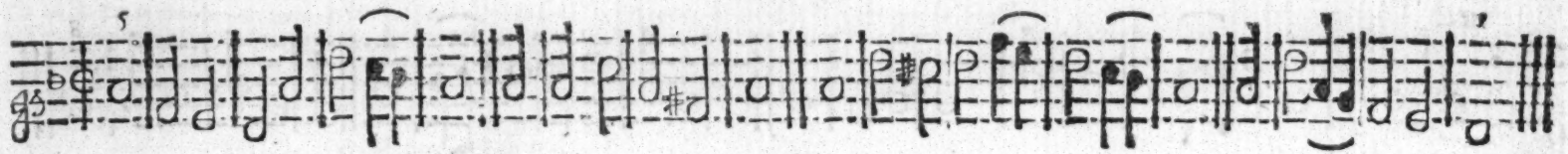
The poor doth periſh by the proud,
and wicked Mens deſire:
Let them be taken in the craft,
which they themſelves conſpire.—*&c.*

Bangor Tune. *Pſal.* 11*th.* Compoſed in Three Parts. *W. T.*

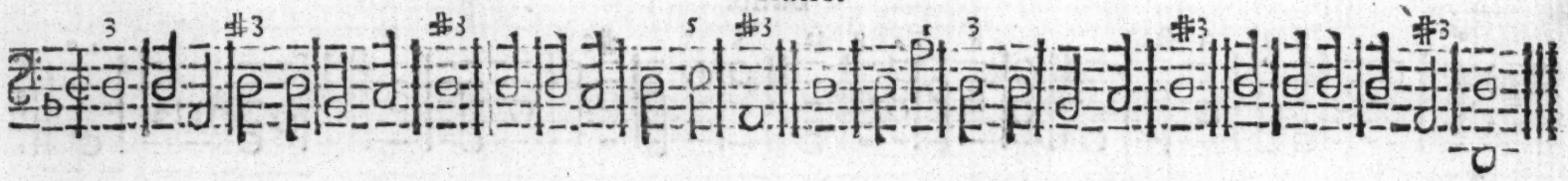
Cantus.



Tenor.



Baſſo.



Verſe 1.

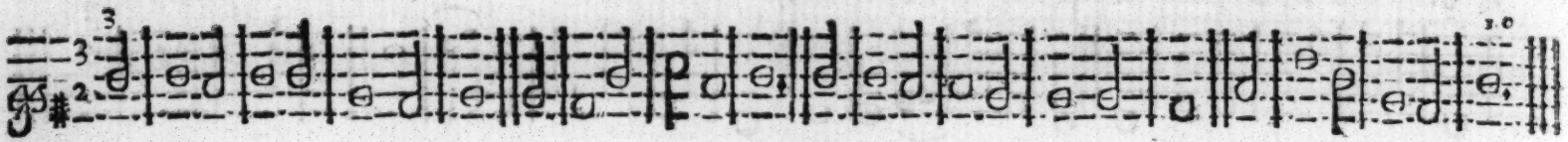
IN God the Lord, I put my truſt,
why ſay ye to my ſoul?
Unto the mountains ſwiftly fly,
as doth the winged fowl.

Verſe 2.

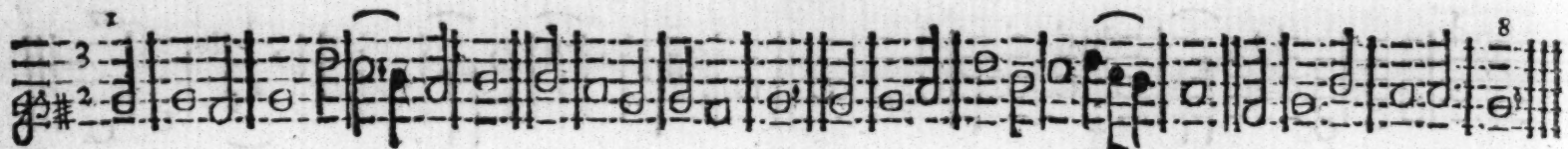
Behold, the wicked bend their bows,
and ready fix'd their dart:
To ſhoot in ſecret, and to hurt,
the man of upright heart. — *&c.*

St. *Philip's* Tune. *Pſal.* 15*th.* Compoſed in Three Parts. *W. T.*

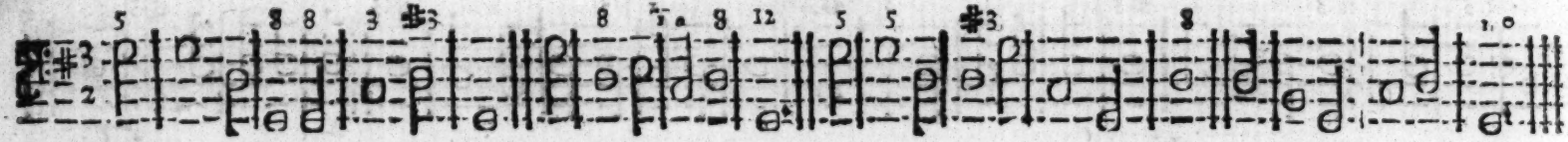
Medius.



Tenor.



Baſſo.



Verſe. 1.

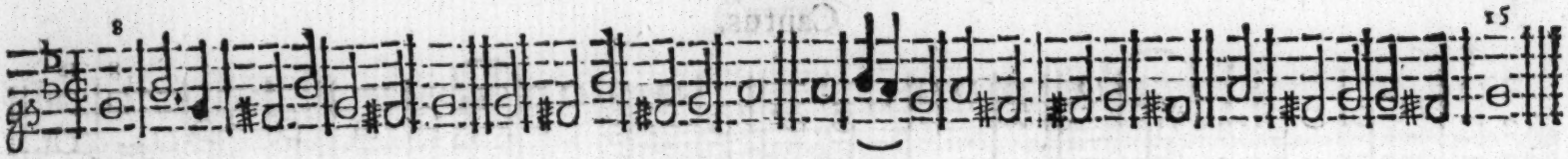
WIthin thy tabernacle, Lord,
who ſhall inhabit ſtill?
Or whom wilt thou receive to dwell,
on thy moſt holy hill?

Verſe 2.

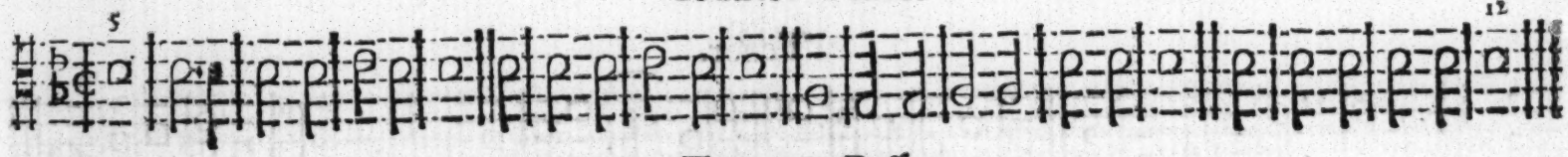
The man whoſe life is uncorrupt,
whoſe works are juſt and ſtreight:
Whoſe heart doth think the very truth,
and tongue ſpeaks no deceit.—*&c.*

Newbury Tune. *Pſal.* 16*th.* Compoſed in Four Parts. *W. T.*

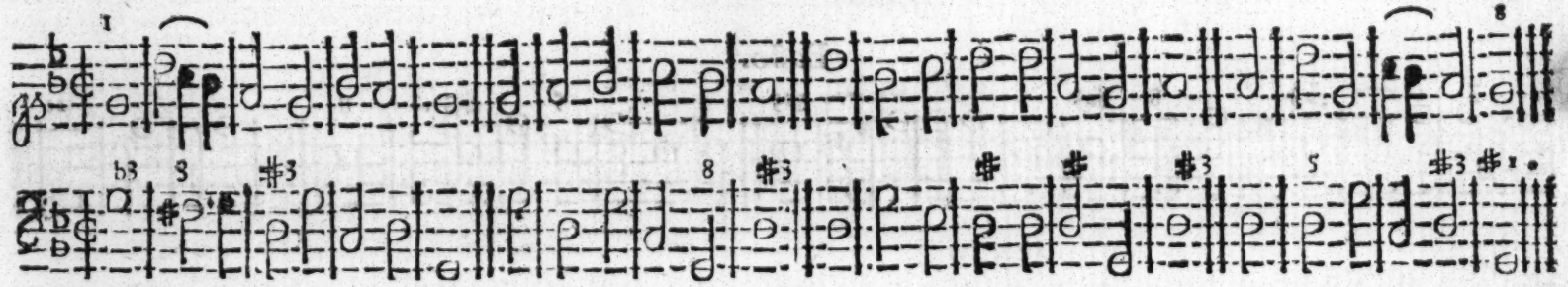
Treble.



Counter-Tenor.



Tenor & Baſſo.



Verſe 8.

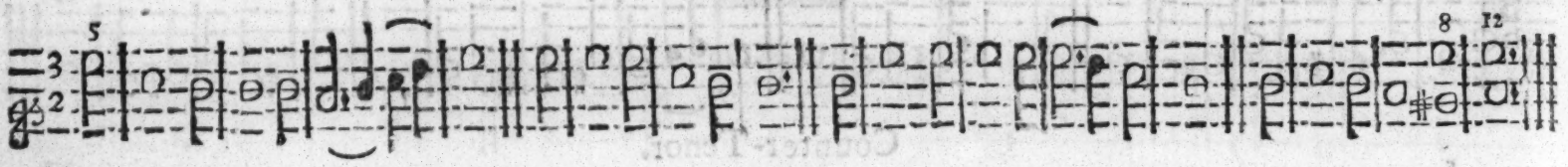
I ſet the Lord ſtill in my ſight,
and truſt him over all:
For he doth ſtand, on my right hand,
therefore I ſhall not fall.

Verſe 9.

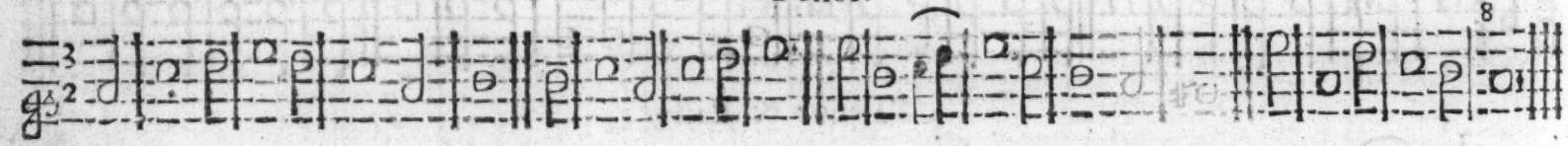
Wherefore my heart, and tongue alſo,
rejoyce exceedingly:
My fleſh likwiſe doth reſt in hope,
to riſe again, for why?—*&c.*

Plymouth Tune. *Pſal.* 18*th.* Compoſed in Three Parts. *W. T.*

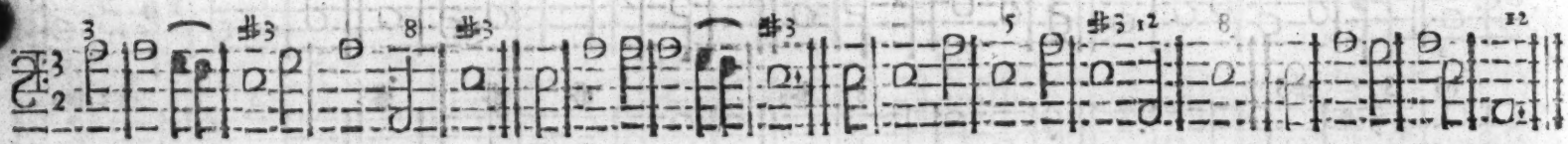
Cantus.



Tenor.



Baſſo.



Verſe 1.

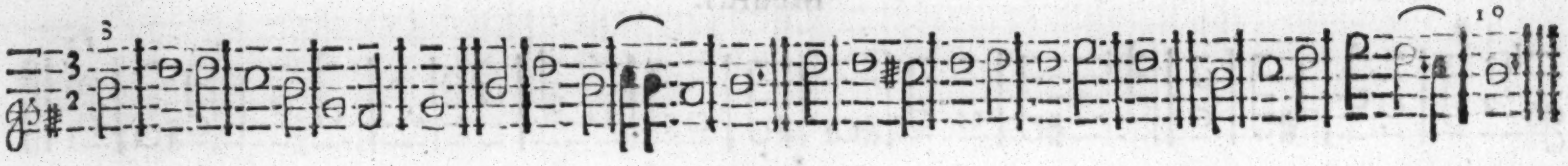
O God, my ſtrength and fortitude,
of force I muſt love thee:
Thou art my caſtle and defence,
in my neceſſity.

Verſe 2.

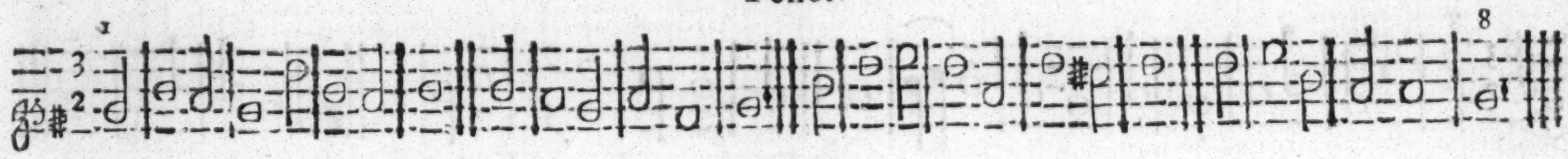
My God, my rock, in whom I truſt,
the worker of my wealth:
My refuge, buckler, and my ſhield,
the horn of all my health.—*&c.*

Southampton Tune. *Pſal.* 19*th.* Compoſed in Three Parts. *W. T.*

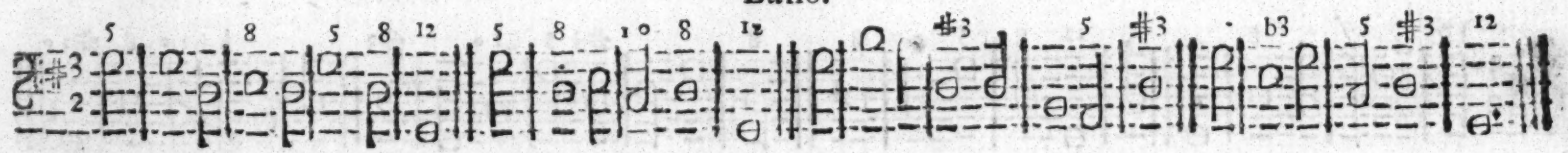
Cantus.



Tenor.



Baſſo.



Verſe 7.

How perfect is the law of God,
his covenant is ſure:
Converting ſouls, and making wiſe,
the ſimple and obſcure.

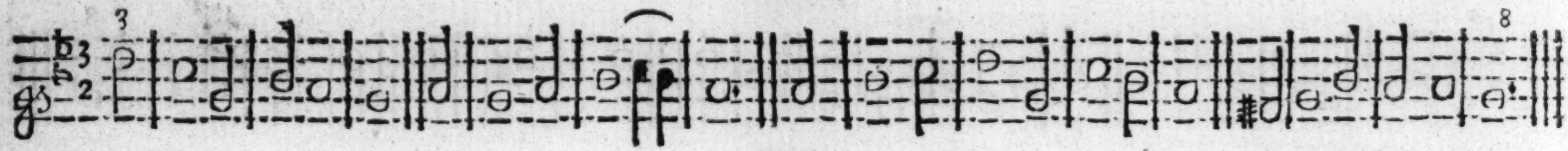
Verſe 8.

The Lord's commands are righteous, and
rejoyce the heart; likewiſe
His precepts are moſt pure, and do
give light unto the eyes.— *&c.*

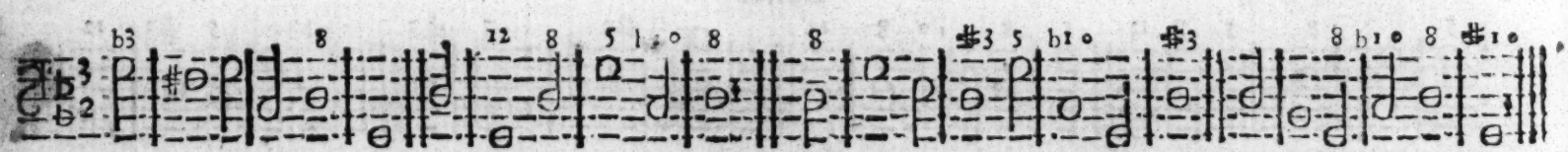
St. *Bartholomew's* Tune. *Pſal. 25th.* Compoſed in Three Parts *W. T.*

Medius.

Tenor.



Baſſo.



Verſe 1.

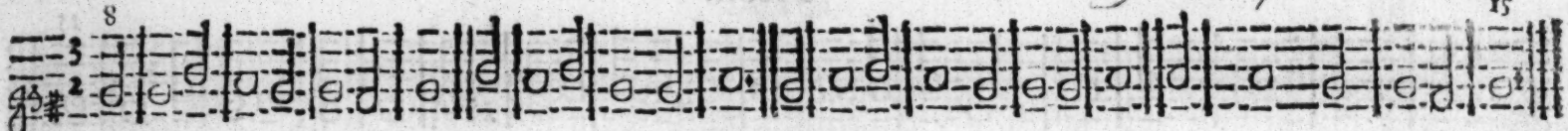
I Lift my heart to thee,
my God and guide moſt juſt:
Now ſuffer me to take no ſhame,
for in thee do I truſt.

Verſe 2.

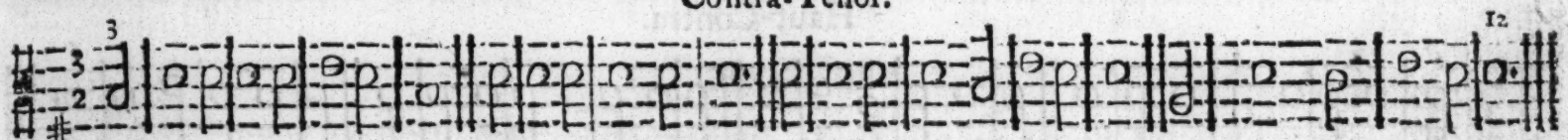
Let not my foes rejoyce,
nor make a ſcorn of me:
Nor let them not be overthrown,
that put their truſt in thee.

Ewell Tune. *Pſal.* 27*th.* Compoſed in Four Parts, *W. T.*

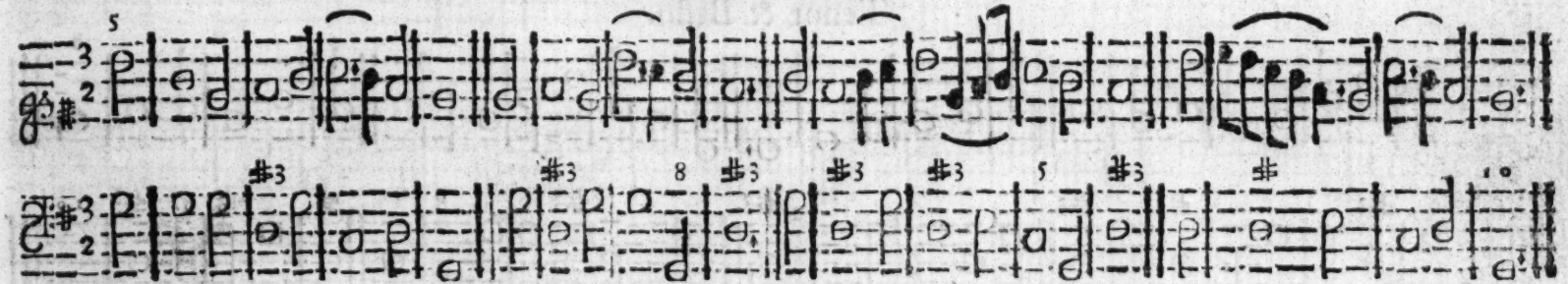
Treble.



Contra-Tenor.



Tenor & Baſſo.



Verſe 1.

THe Lord is both my health and light,
ſhall man make me diſmay'd?
Since God doth give me ſtrength and might,
why ſhould I be afraid?

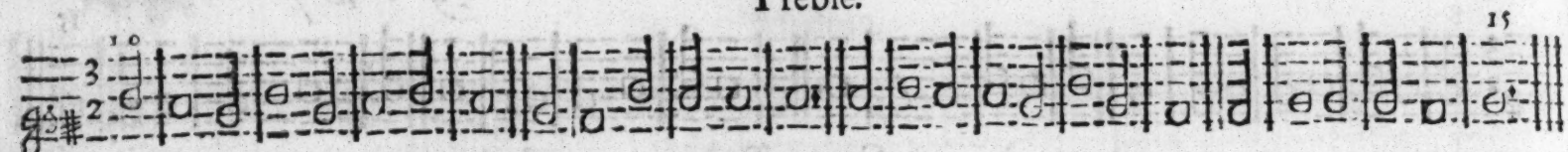
Verſe 2.

While that my foes, with all their ſtrength,
began with me to brawll;
Thinking to eat me up, at length,
themſelves have caught the fall. &c.

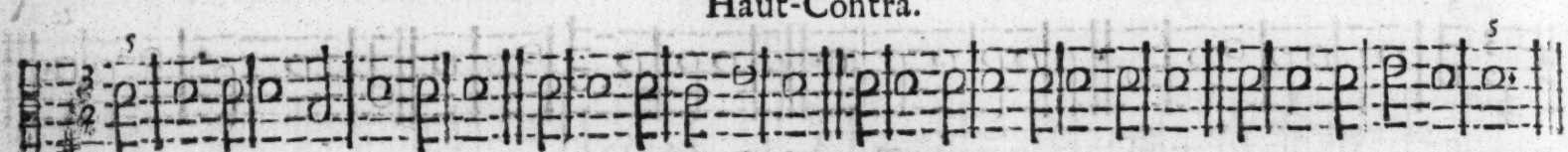
A Compleat Melody: *Or,*

Northampton Tune. *Pſal.* 28*th.* Compoſed in Four Parts. *W. T.*

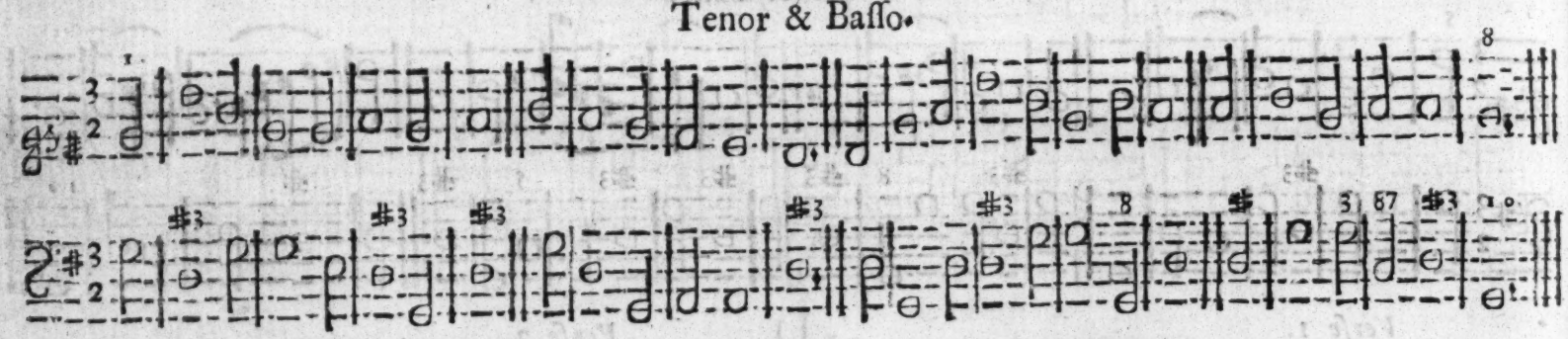
Treble.



Haut-Contra.



Tenor & Baſſo.



Verſe 6.

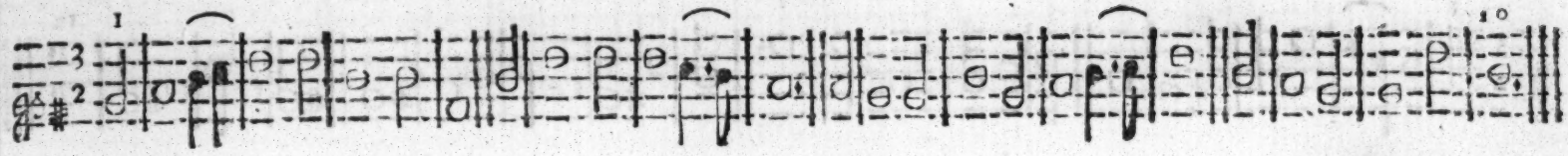
To render thanks unto the Lord,
how great a cauſe have I?
My voice, my pray'r, and my complaint,
that hear'd ſo willingly.

Verſe 7.

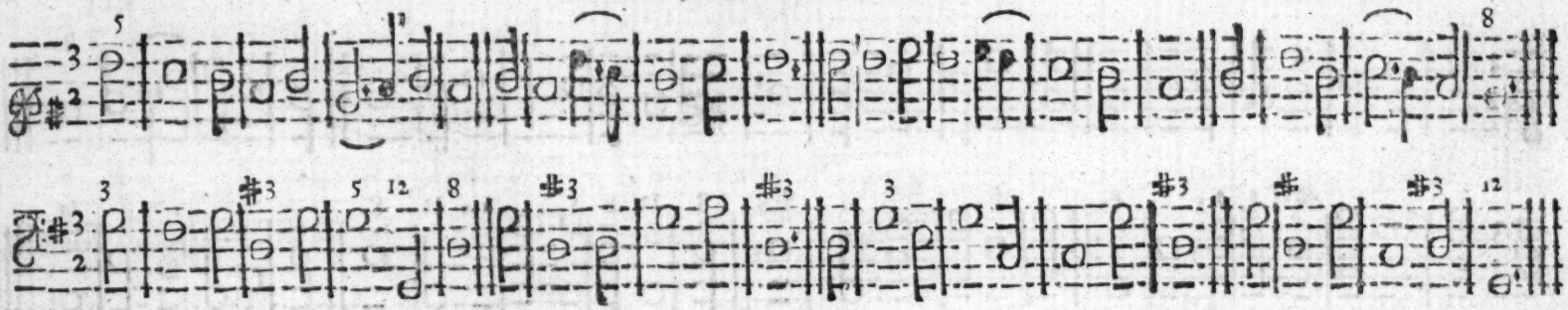
He is my ſhield and fortitude,
my buckler in diſtreſs:
My hope, my help, my hearts relief,
my ſong ſhall him confeſs.—*&c.*

Falmouth Tune. *Pſal.* 29*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

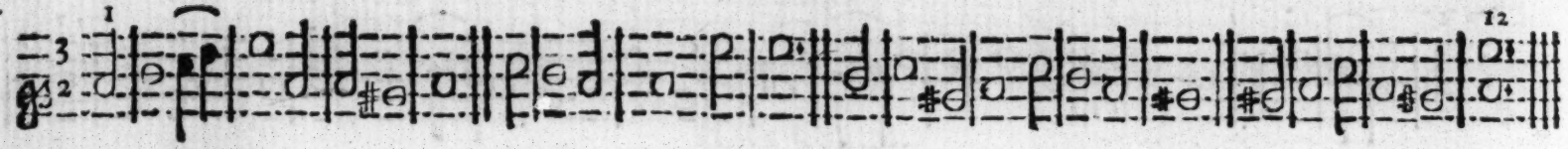
GIve to the Lord, ye potentates,
give ye with one accord:
All praiſe and honour, might and ſtrength,
be to the living Lord.

Verſe 2.

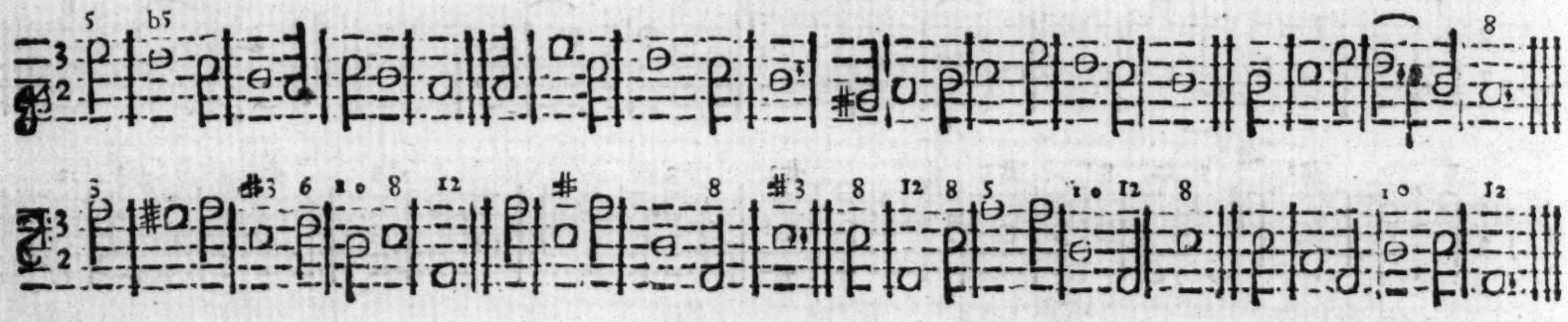
Give Glory to his holy Name:
and honour him alone:
Worſhip him in his Majeſty,
within his holy throne.—*&c.*

Leiceſter Tune. *Pſal.* 31*ſt.* Compoſed in Three Parts. *W. T.*

2*d.* Treble.



Tenor & Baſſo.



Verſe 1.

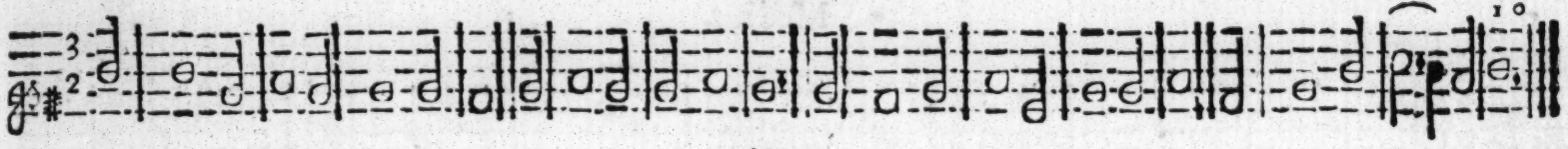
O Lord, I put my truſt in thee,
let nothing work me ſhame:
As thou art juſt, deliver me,
and ſet me free from blame.

Verſe 2.

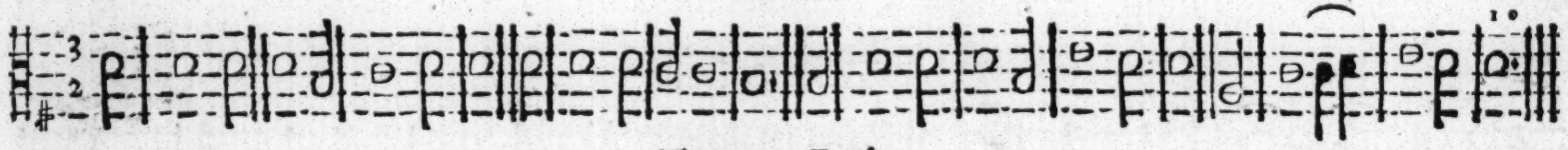
Hear me, O Lord, and that anon,
to help me make good ſpeed:
Be thou my rock, and houſe of ſtone,
my fence in time of need.—*&c.*

Dorcheſter Tune. *Pſal.* 33*d.* Compoſed in Four Parts. *W. T.*

Treble.



Alto.



Tenor & Baſſo.

Verſe 1.

YE righteous in the Lord rejoyce,
it is a ſeemly ſight:
That upright men ſhould take delight,
to praiſe the Lord of might.

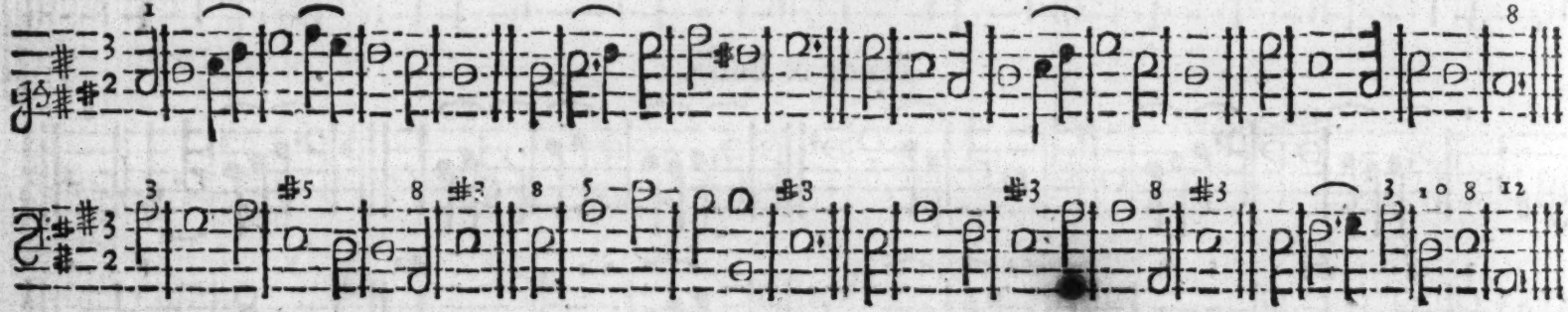
Verſe 2.

Praiſe ye the Lord with harp, and ſing
to him with pſaltery:
With ten ſtring'd inſtruments ſounding,
praiſe ye the Lord moſt high.—*&c.*

Coventry Tune. *Pſal.* 34*th.* Compoſed in Three Parts. *W. T.*

Medius.

Tenor & Baſſo.



Verſe 1.

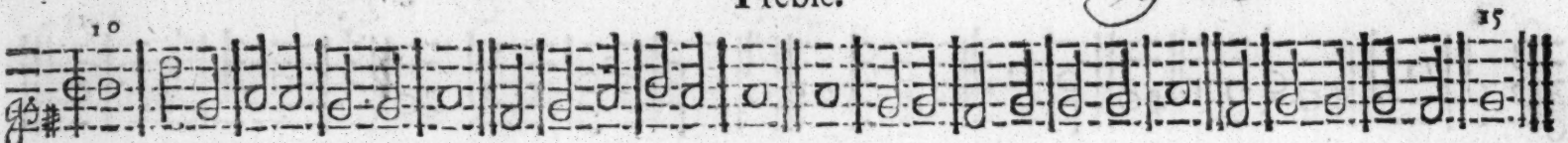
I Will give laud and honour both,
unto the Lord always:
My mouth alſo forever more,
ſhall ſpeak of all thy praiſe.

Verſe 2.

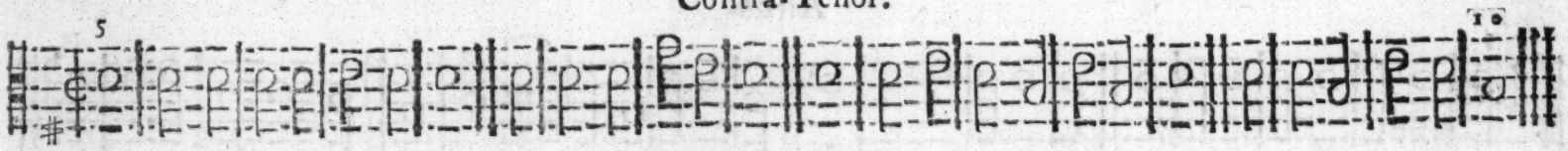
I do delight to laud the Lord,
in ſoul, in heart, and voice:
That humble men may hear thereof,
and heartily rejoyce.—*&c.*

Abington Tune. *Pſal.* 35*th.* Compoſed in Four Parts. *W. T.*

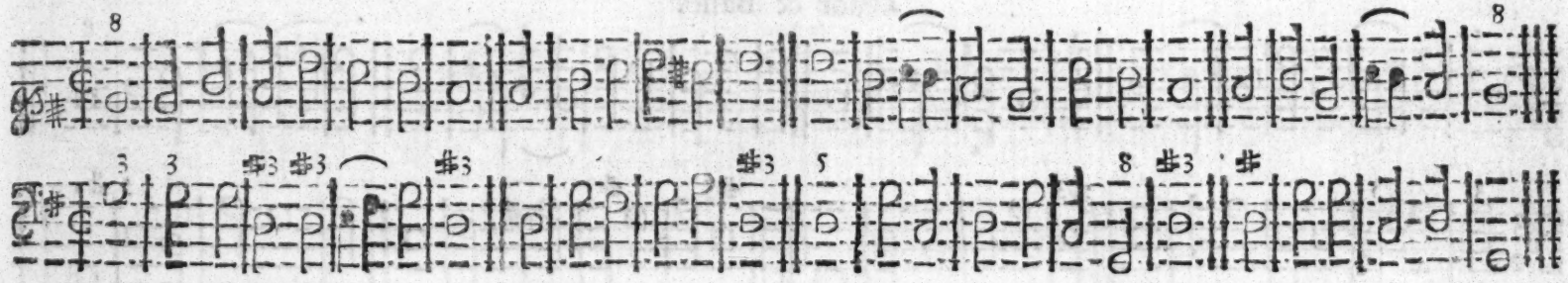
Treble.



Contra-Tenor.



Tenor & Baſſo.



Verſe 1.

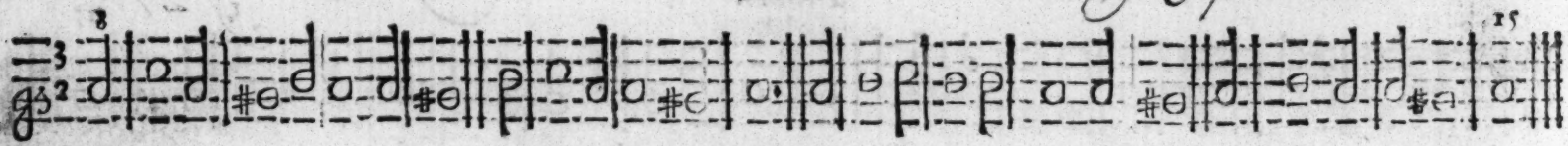
LOrd, plead my cauſe againſt my foes,
confound their force and might,
And take my part againſt all thoſe
that ſeek with me to fight.

Verſe 2.

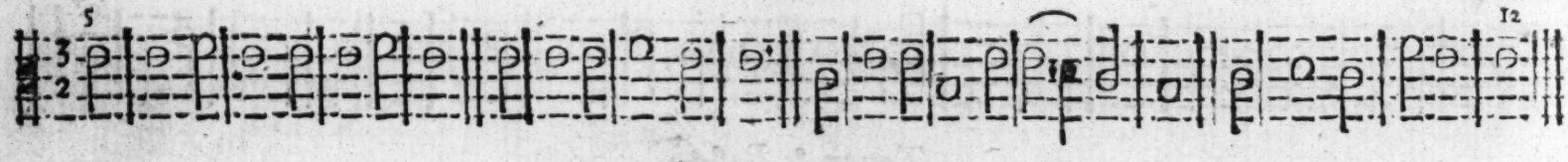
Lay hand upon the ſpear and ſhield,
thy ſelf in armour dreſs:
Stand up with me and fight the field,
to help me in diſtreſs.—&c.

Hartford Tune. *Pſal.* 37*th.* Compoſed in Four Parts, *W. T.*

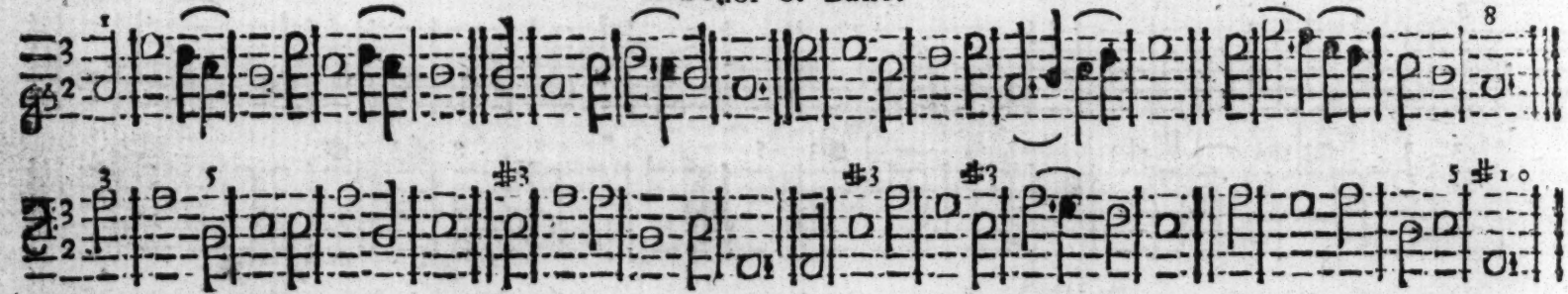
Treble.



Altus.



Tenor & Baſſo.



Verſe 37.

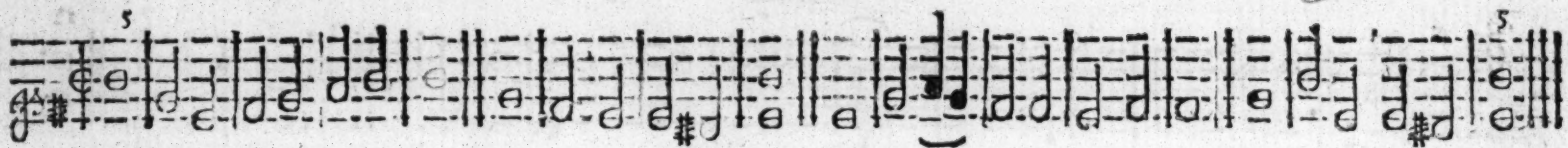
Mark and behold the upright Man,
how God doth him increaſe;
For the juſt man ſhall have at length,
great joy with reſt and peace.

Verſe 38.

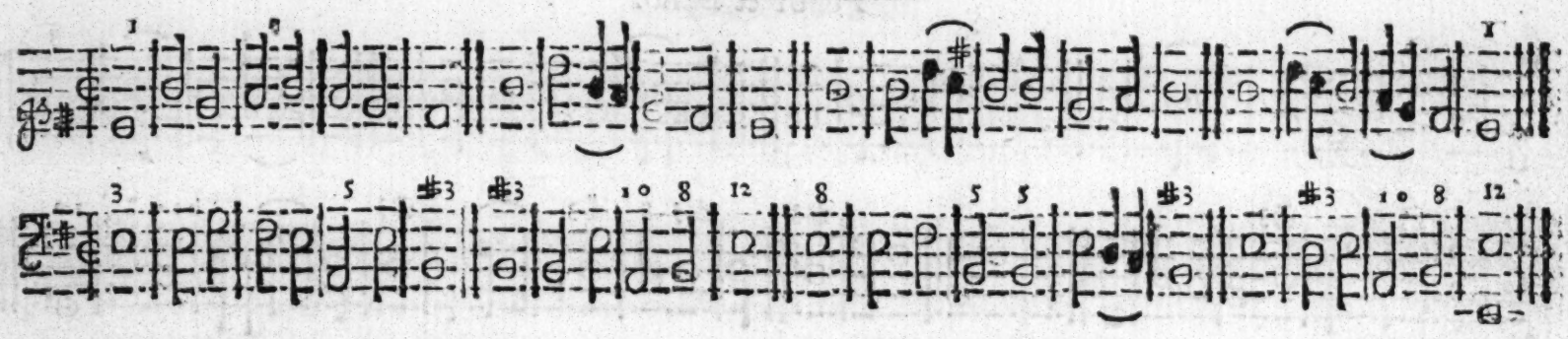
As for tranſgreſſors, woe to them,
deſtroy'd they all ſhall be:
God will cut off their budding race,
and rich poſterity.—*&c.*

Oxford New Tune. *Pſal.* 39*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 5.

Lord, number out my Life and Days,
which yet I have not paſt:
So that I may be certifi'd,
how long my Life ſhall laſt.

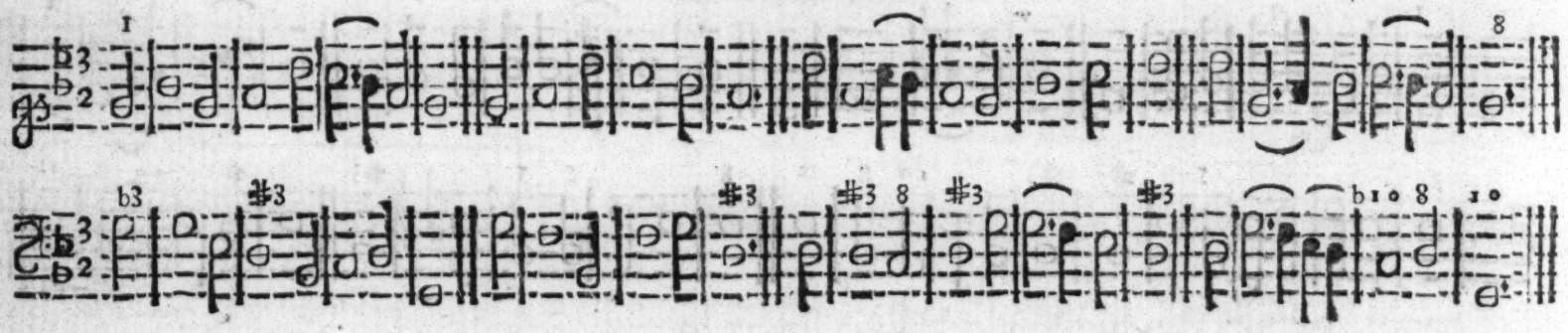
Verſe 6.

How thou haſt pointed out my Life,
in length much like a ſpan:
Mine age is nothing unto thee,
ſo vain a thing is Man.—&c.

Daintree Tune. *Pſal.* 41*ſt.* Compoſed in Three Parts *W. T.*

Medius. *G 143 psalm*

Tenor & Baſſo.



Verſe 1.

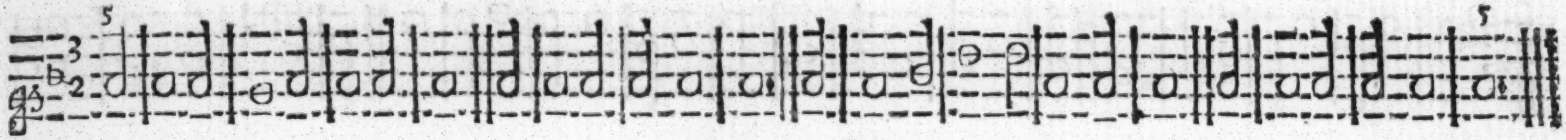
THE man is bleſt that doth provide,
for ſuch as needy be:
For in the ſeaſon perillous,
the Lord will ſet him free.

Verſe 2.

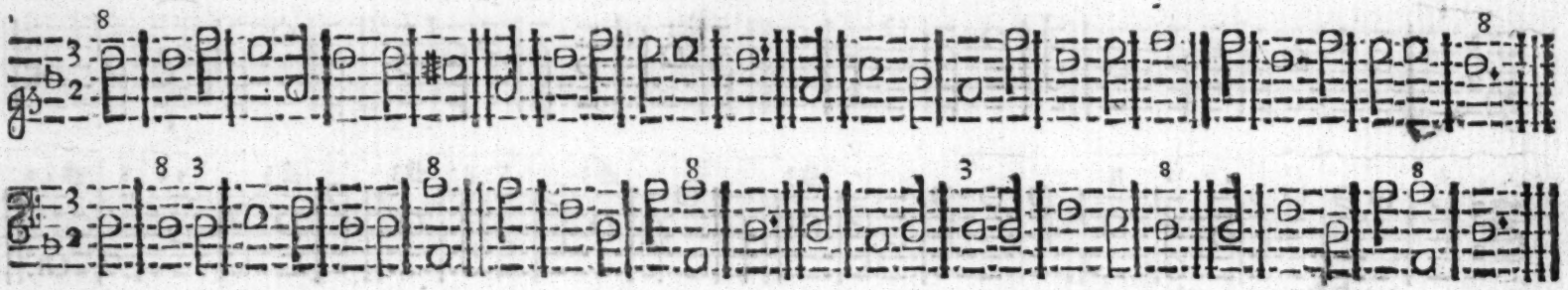
The Lord will keep him ſafe, and make
him happy in the land:
And not deliver him into
his enemy's ſtrong hand.—*&c.*

Andover Tune. *Pſal.* 42*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

LIke as the Hart doth pant and bray,
the well ſprings to obtain:
So doth my ſoul deſire alway,
with thee, Lord, to remain.

Verſe 2.

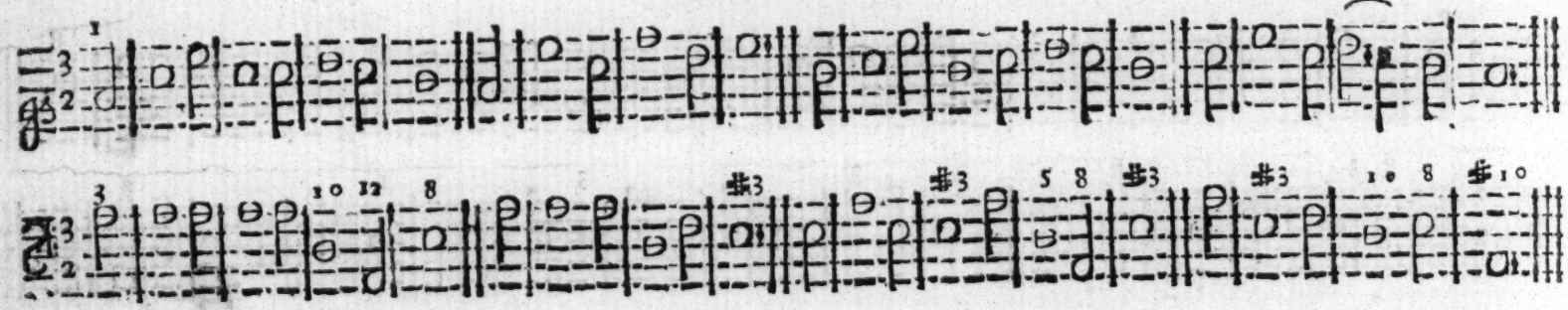
My ſoul doth thirſt, and would draw near,
the living God of might:
Oh! when ſhall I come and appear
in preſence of thy ſight?—*&c.*

A Compleat Melody: *Or,*

Rugby Tune. *Pſal.* 43*d.* Compoſed in Three Parts. *W. T.*

Medius.

Tenor & Baſſo.



Verſe 1.

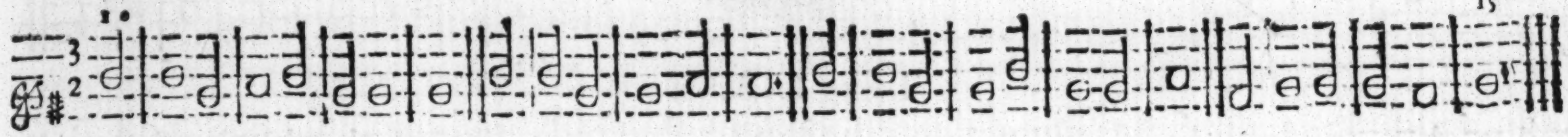
JUdge and defend my cauſe, O Lord,
'gainſt tham that evil be:
From wieked and deceitful men,
O Lord, deliver me.

Verſe 2.

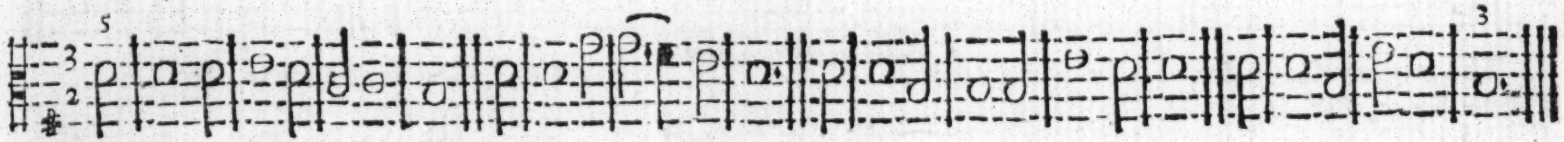
For of my ſtrength thou art the God,
why am I put from thee?
Why walk I heavily, whilſt that
my foe oppreſſeth me?—*&c.*

Stanford Tune. *Pſal.* 47*th.* Compoſed in Four Parts. *W. T.*

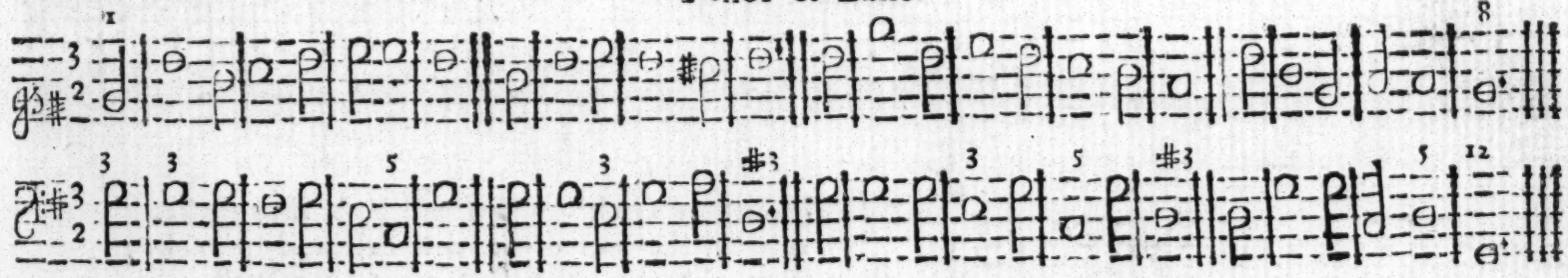
Treble.



Alto.



Tenor & Baſſo.



Verſe 1.

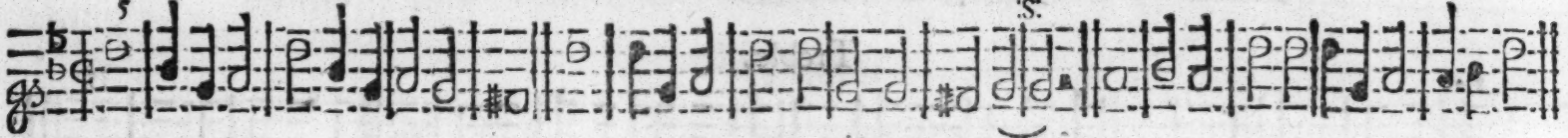
YE people all with one accord,
clap hands and much rejoyce:
Be glad, and ſing unto the Lord,
with ſweet and pleaſant voice.

Verſe 2.

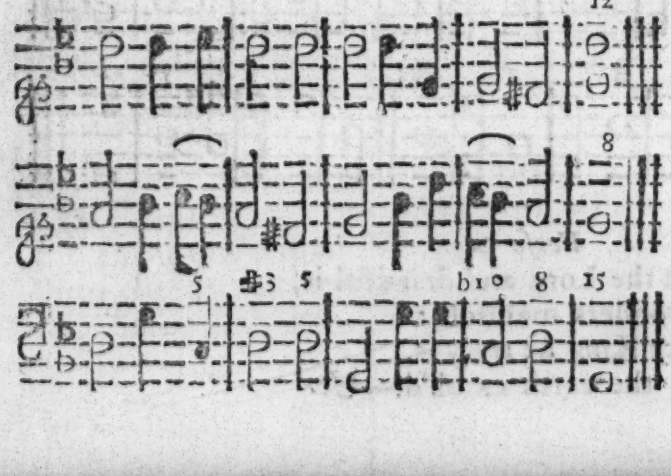
For high the Lord and dreadful is,
his wonders manifold:
A mighty King he truly is,
in all the earth extoll'd.—*&c.*

Lidford Tune. *Pſal.* 50*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.

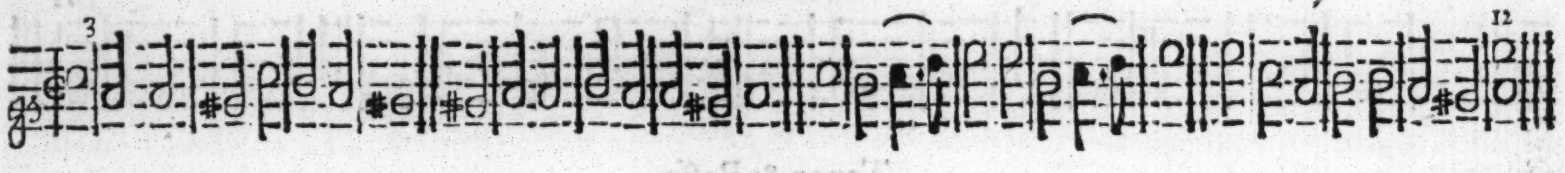


Verſe 1.

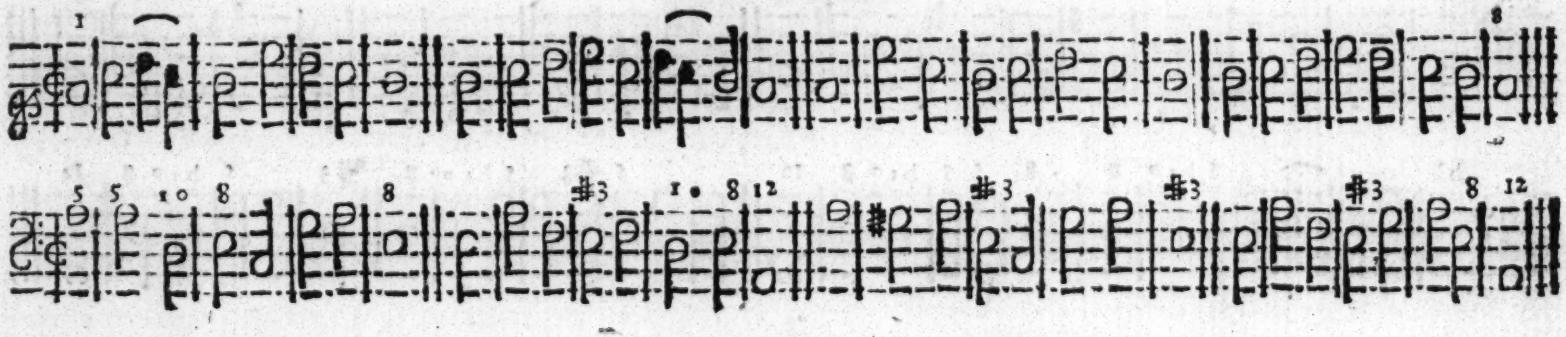
THe mighty God, th' Eternal hath thus ſpoke,
And all the world, he will call and provoke;
Ev'n from the eaſt, and ſo forth to the weſt,
Out of Sion, which place he liketh beſt:
God will appear, in beauty moſt excellent,
Our God will come, before that long time be ſpent.—*&c.*

Lemſter Tune. *Pſal.* 51*ſt.* Compoſed in Three Parts. *W. T.*

2*d.* Treble.



Tenor & Baſſo.



Verſe 11.

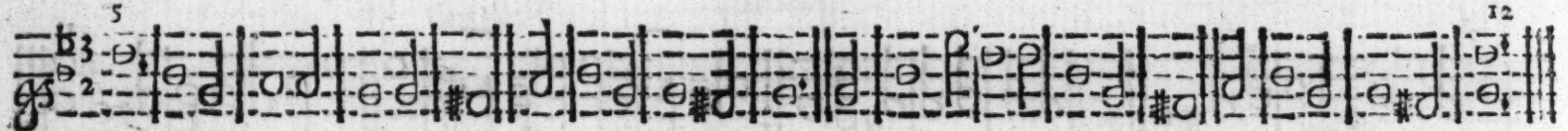
Caſt me not, Lord, out from thy Face,
but ſpeedily my torments end:
Take not from me thy ſp'rit of grace,
which may from dangers me defend.

Verſe 12.

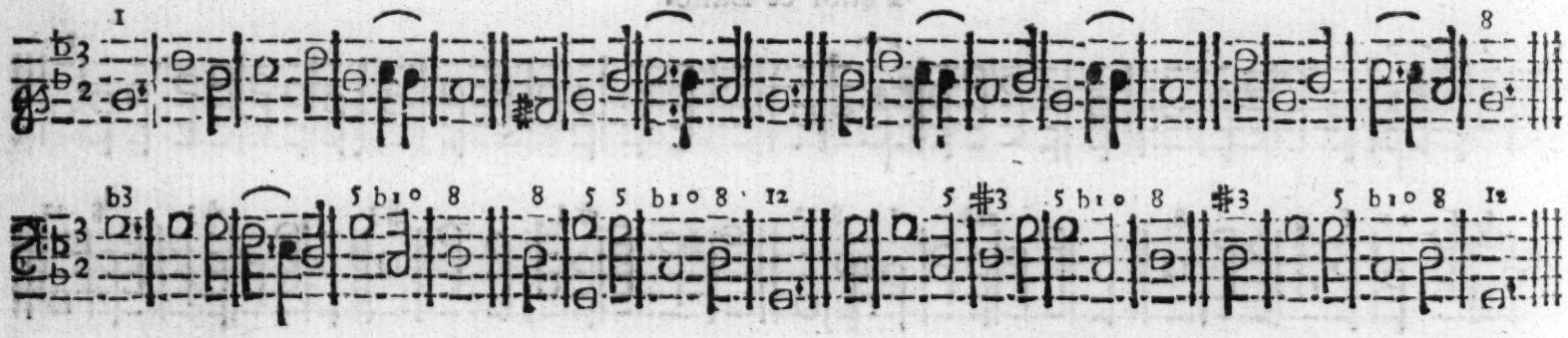
Reſtore me to thoſe joys again,
which I was wont in thee to find:
And let me thy free ſp'rit retain,
which unto thee may ſtir my mind.— *&c.*

Queenbrough Tune. *Pſal.* 54*th.* Compoſed in Three Parts. *W. T.*

Medius.



Tenor & Baſſo.



Verſe 1.

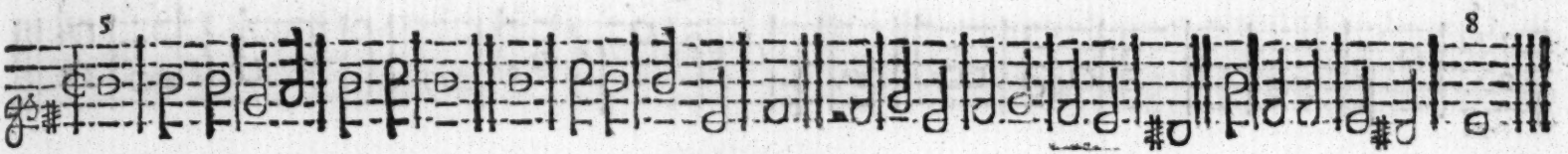
GOD, ſave me for thy holy Name,
and for thy goodneſs ſake:
Unto thy ſtrength, Lord, of the ſame,
I do my cauſe betake.

Verſe 2.

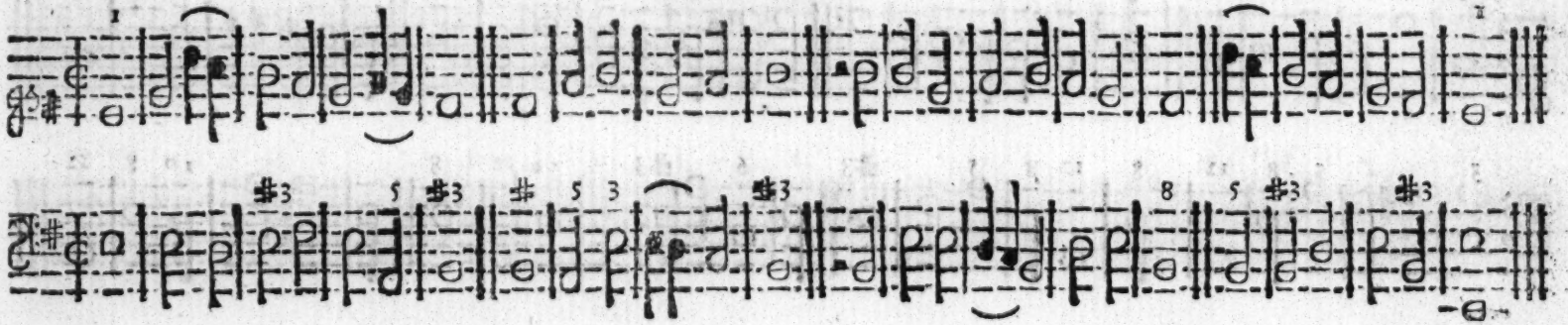
Regard, O Lord, and give an ear,
to me, when I do pray:
Bow down thy ſelf to me, and hear
the words that I ſhall ſay.—*&c.*

Warwick Tune. *Pſal. 66th.* Compoſed in Three Parts. *W. T.*

Medius.



Tenor & Baſſo.



Verſe 16.

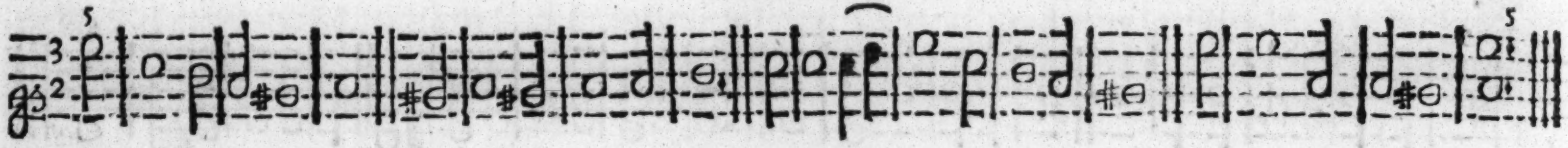
Come forth and hearken here full ſoon,
all ye that fear the Lord:
What he for my poor ſoul hath done,
to you I will record.

Verſe 17

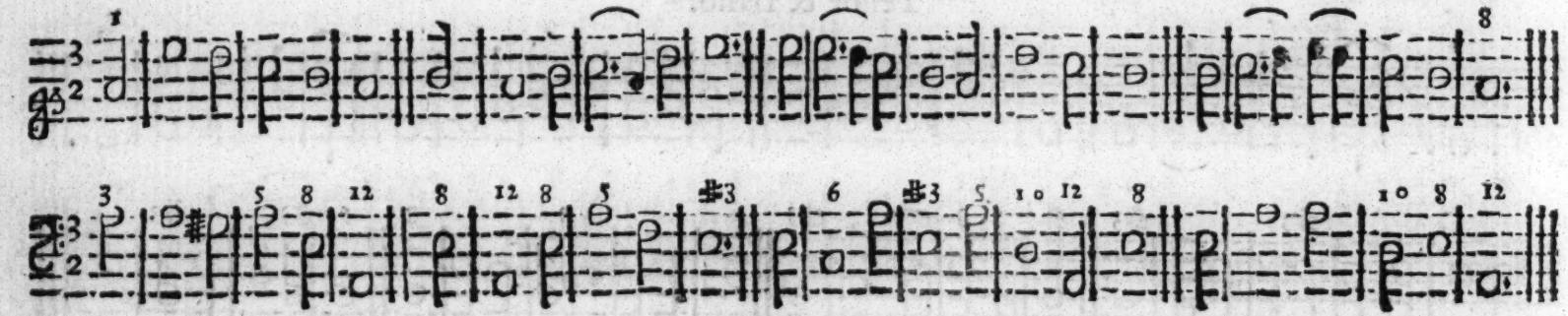
Full oft I call to mind his grace,
my mouth to him doth cry:
And thou my tongue, make ſpeed a pace,
to praiſe him inſtantly.— &c.

Guilford Tune. *Pſal. 67th.* Compoſed in Three Parts *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

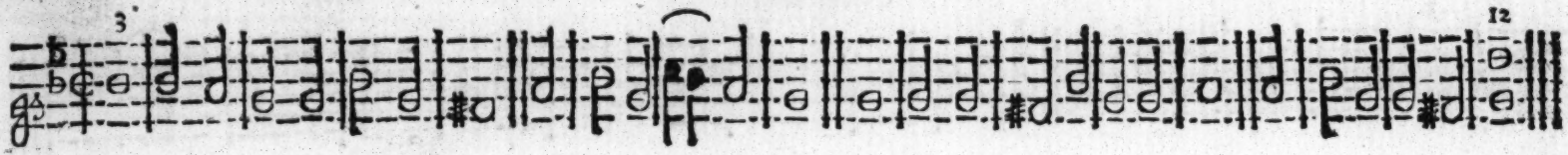
HAve mercy on us Lord,
and grant to us thy grace:
To ſhew to us do thou accord,
the brightneſs of thy Face.

Verſe 2.

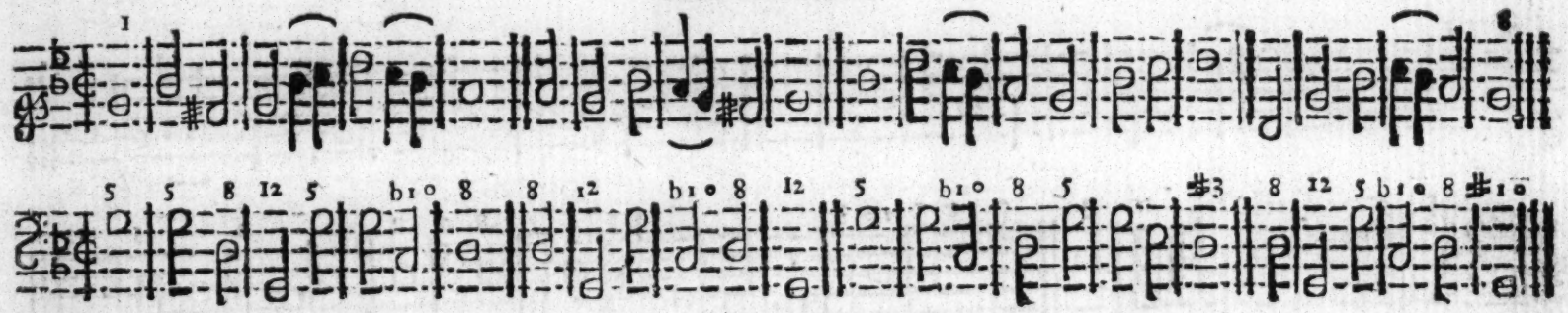
That all the world may know,
the way to Godly wealth;
And all the Nations here below,
may ſee thy ſaving health.—*&c.*

Farington New Tune. *Pſal.* 74*th.* Compoſed in Three Parts. *W. T.*

Medius.



Tenor & Baſſo.



Verſe 1.

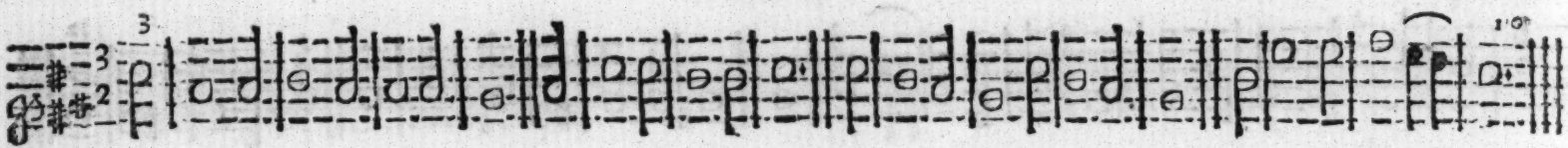
WHY art thou, Lord, ſo long from us,
in all this danger deep?
Why doth thine anger kindle ſo
at thine own paſture-ſheep?

Verſe 2.

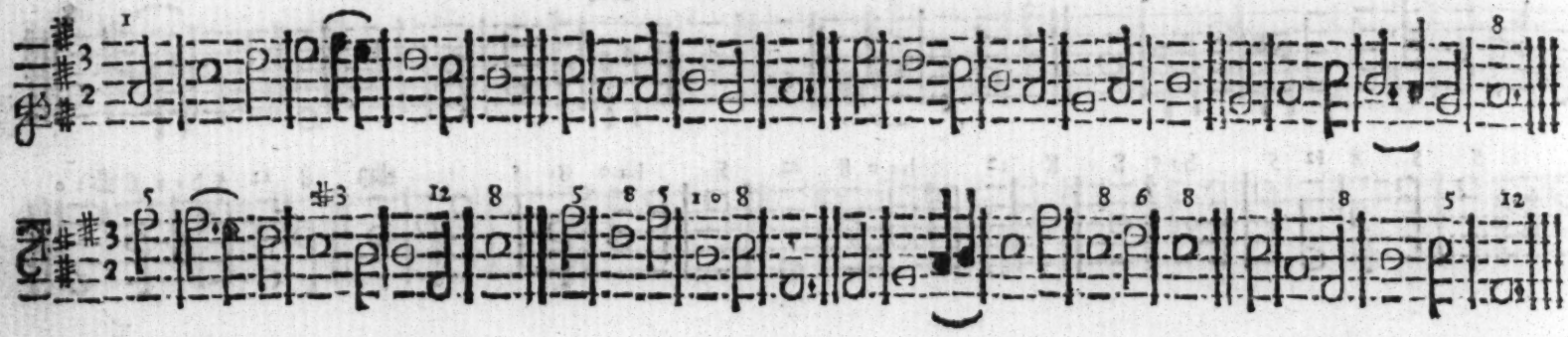
Lord, call the people to thy thought,
which have been thine ſo long:
They which thou haſt redeem'd, and brought
from Bondage ſore and ſtrong.—*&c.*

St. *Albans* Tune. *Fſal.* 80*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

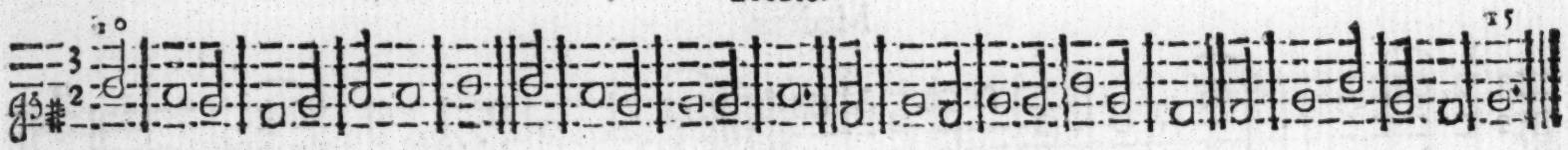
THou Shepherd, that doſt Iſr'el keep,
give ear and take good heed;
Who leadeſt Joſeph like a ſheep,
and doth him Watch and Feed.

Verſe 2.

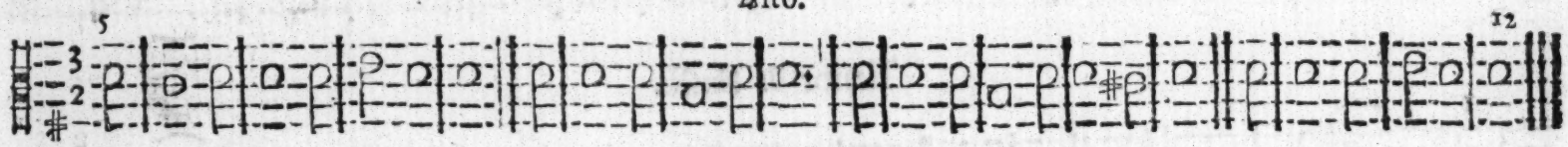
And thou, O Lord, whoſe ſeat is ſet
on cherubims moſt bright,
Shew forth thy ſelf, and do not let,
ſend down thy beams of Light.—*&c.*

Epſom Tune. *Pſal.* 85*th.* Compoſed in Four Parts, *W. T.*

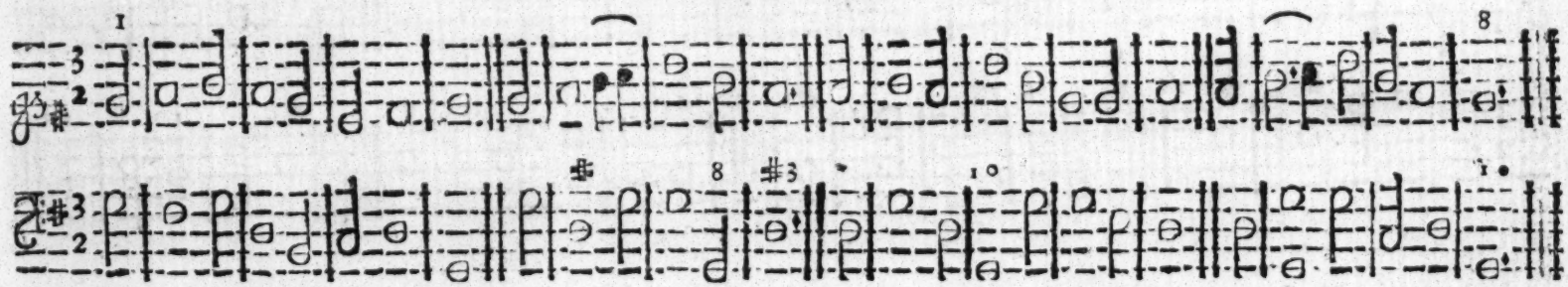
Treble.



Alto.



Tenor & Baſſo.



Verſe 1.

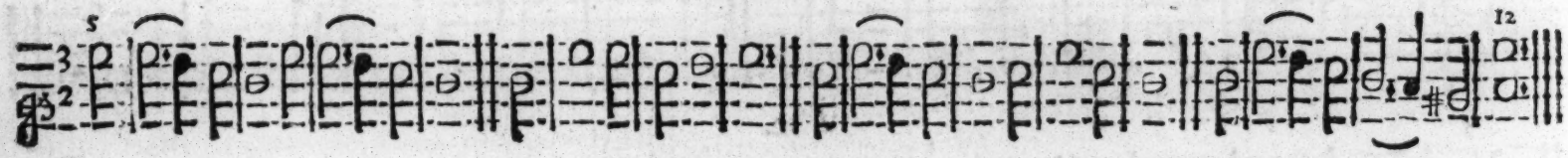
THou haſt been merciful indeed,
O Lord, unto thy Land:
For thou reſtoredſt Jacob's ſeed,
from thraldom and from band.

Verſe 2.

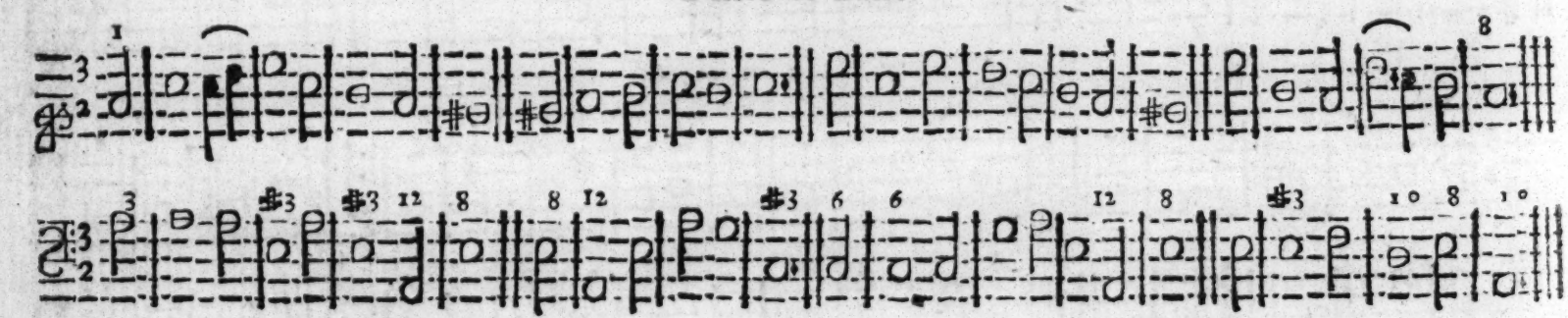
The wicked ways that they were in,
thou didſt them clean remit:
And thou didſt hide thy peoples ſin,
full cloſe thou cover'dſt it.—*&c.*

Peterbrough New Tune. *Pſal. 90th.* Compoſed in Three Parts. *W. T.*

Medius.



Tenor & Baſſo.



Verſe 3.

Thou grindeſt Man thro' Grief and Pain,
to duſt, or clay, and then
Thou ſayeſt unto him, return
ye ſons of mortal Men.

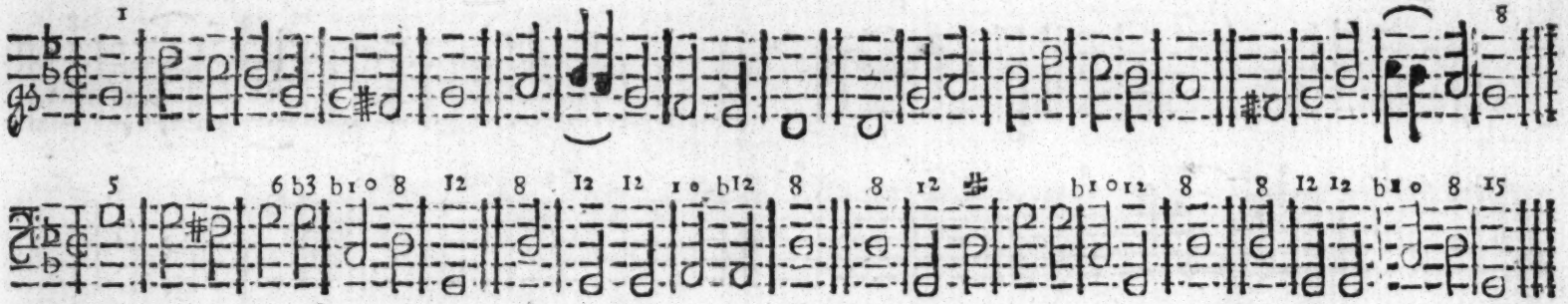
Verſe 4.

The laſting of a Thouſand Years
is nothing in thy ſight:
As yeſterday it doth appear,
or, as a watch by Night.— *&c.*

Dartmouth Tune. *Pſal. 94th.* Compoſed in Three Parts. *W. T.*

Cantus.

Tenor & Baſſo.



Verſe 11.

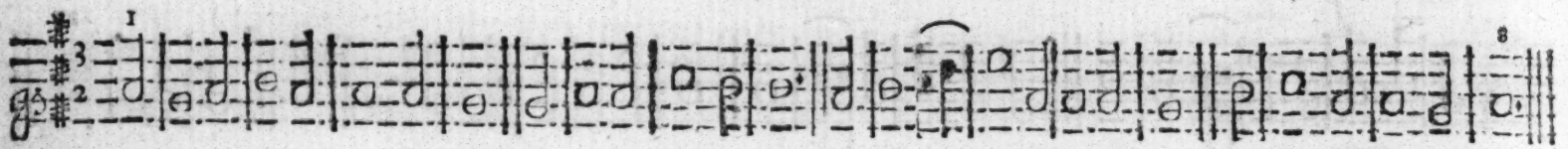
The Lord doth know the Heart of Man,
and ſees the ſame full plain:
And he his very thoughts doth ſcan,
and finds them all but vain.

Verſe 12.

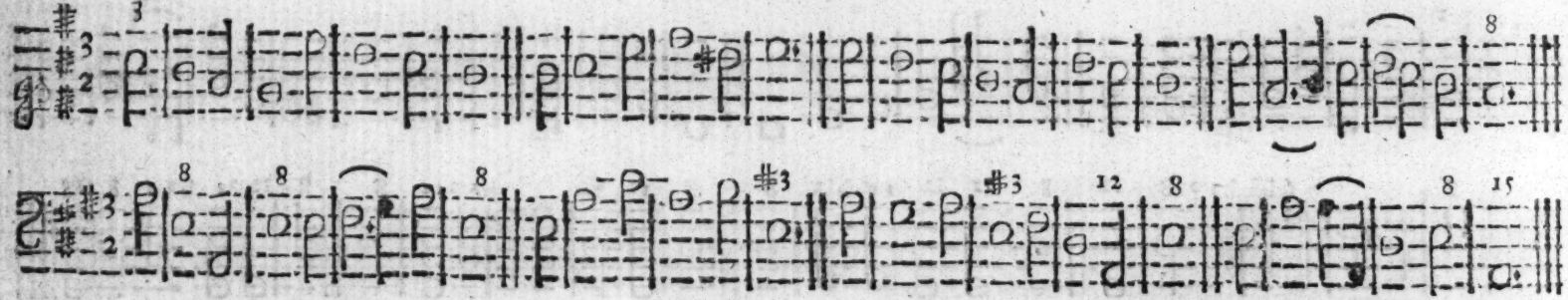
But, Lord, that Man is happy ſure,
whom thou doſt keep in awe:
And through correction doſt procure,
to keep him in thy Law.—*&c.*

Bincheſter Tune. *Pſal. 97th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 11.

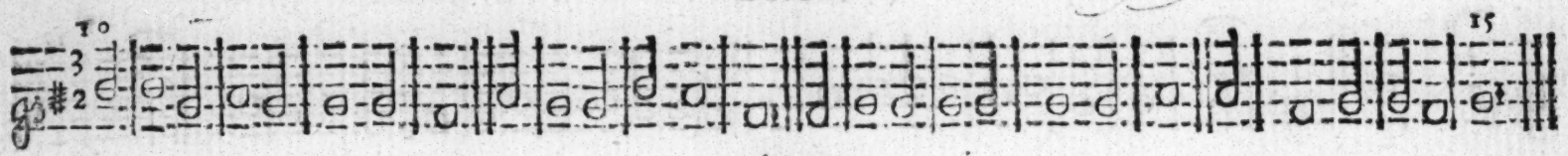
All ye that love the Lord, do this,
hate all things that are ill:
For he doth keep the Souls of his,
from ſuch as would them ſpill.

Verſe 12.

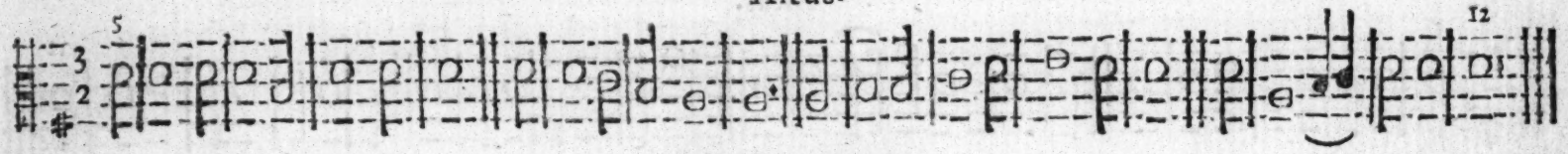
And light doth ſpring up to the juſt,
with pleaſure for his part:
Gladneſs, and Joy, likewiſe to them,
that are of upright Heart.—*&c.*

Kingston Tune, *Psal. 98th.* Composed in Four Parts. *W. T.*

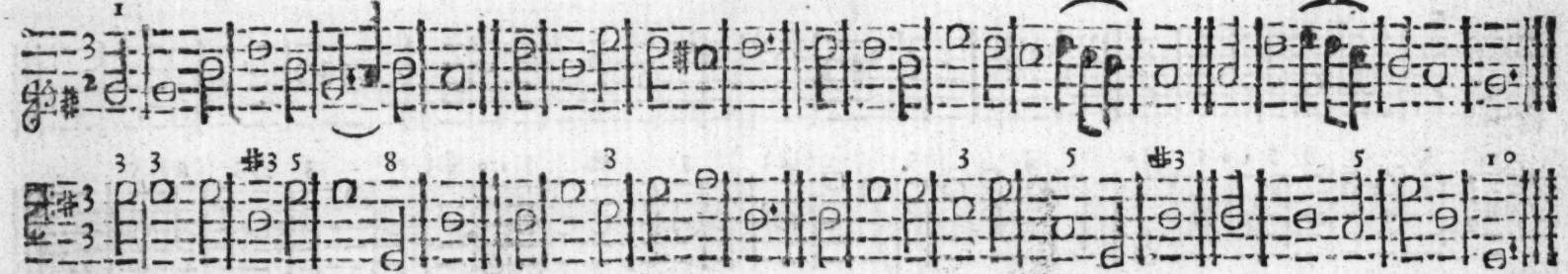
Treble. 98



Altus.



Tenor & Basso.



Verse 1.

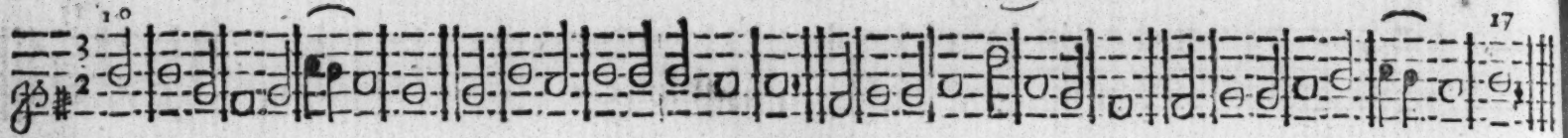
O Sing ye now unto the Lord,
a new and pleasant Song:
For he hath wrought throughout the world,
his wonders great and strong.

Verse 2.

With his right-hand full worthily,
he does his foes devour:
And gets himself the Victory,
by his own arm and pow'r.—*&c.*

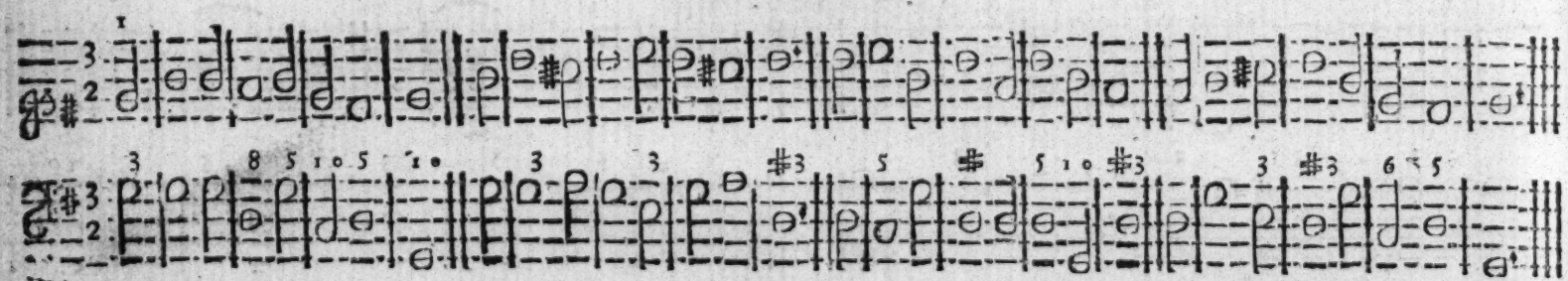
Quercy Tune. *Pſal.* 100*d.* Compoſed in Four Parts, *W. T.*

Cantus.



Altus.

Tenor & Baſſo.



Verſe 1.

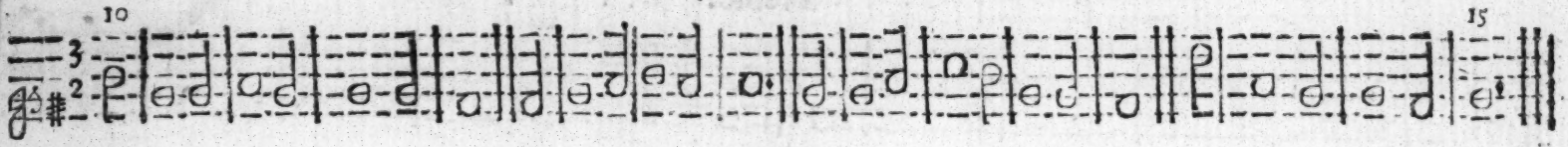
ALL People that on Earth do dwell,
ſing to the Lord with chearful voice:
Him ſerve with fear, his praiſe forth tell,
come ye before him and rejoyce.

Verſe 2.

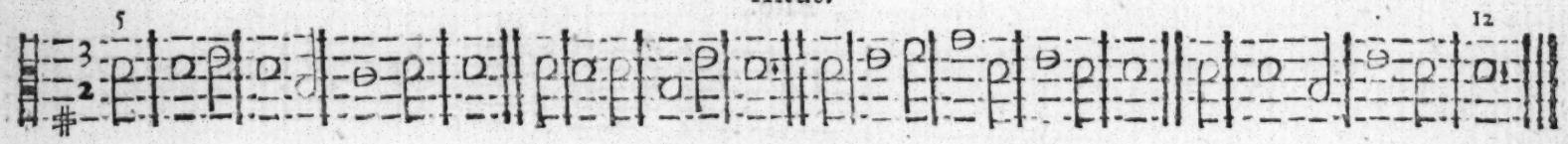
The Lord, ye know, is God indeed,
without our aid he did us make:
We are his Flock he doth us feed,
and for his Sheep he doth us take.—*&c.*

Marlborough Tune. *Pſal.* 103*d.* Compoſed in Four Parts. *W. T.*

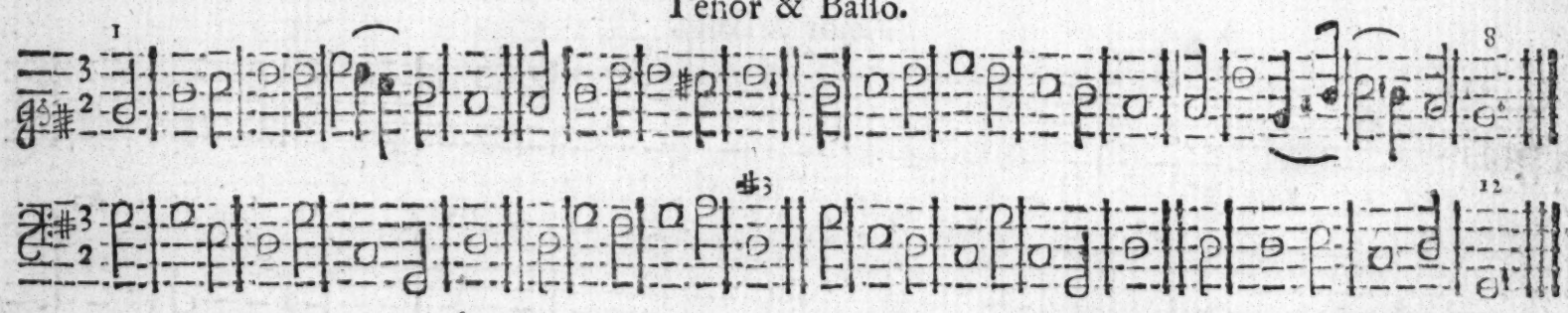
Treble.



Altus.



Tenor & Baſſo.



Verſe 1.

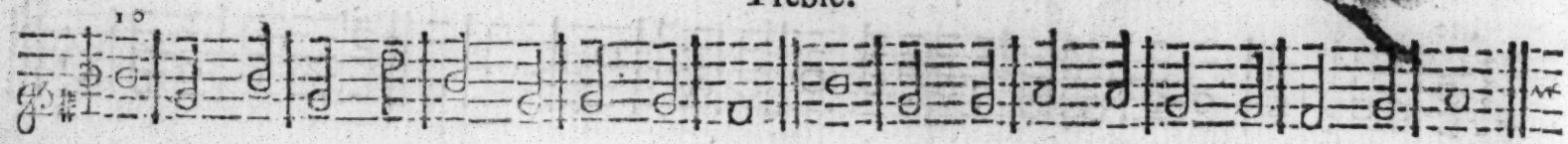
MY ſoul give laud unto the Lord,
my ſp'rit ſhall do the ſame:
And all the ſecrets of my Heart,
praiſe ye his holy name.

Verſe 2.

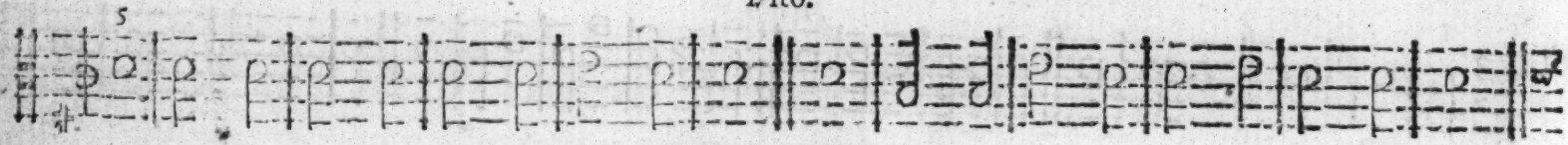
Praiſe thou the Lord, my ſoul, who hath,
to thee been very kind:
And ſuffer not his Benefits,
to ſlip out of thy mind.—*&c.*

St. *John*'s Tune. *Pſal.* 104*th.* Compoſed in Four Parts. *W. T.*

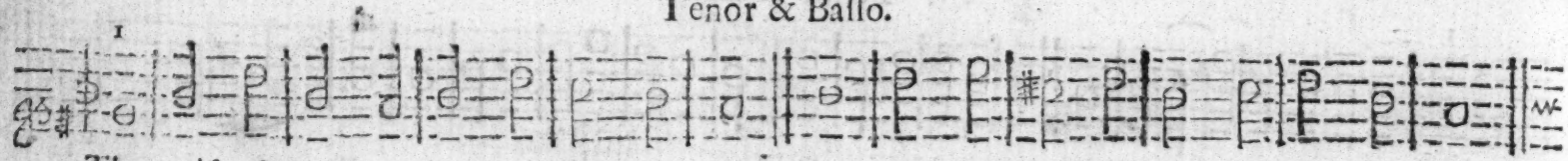
Treble.



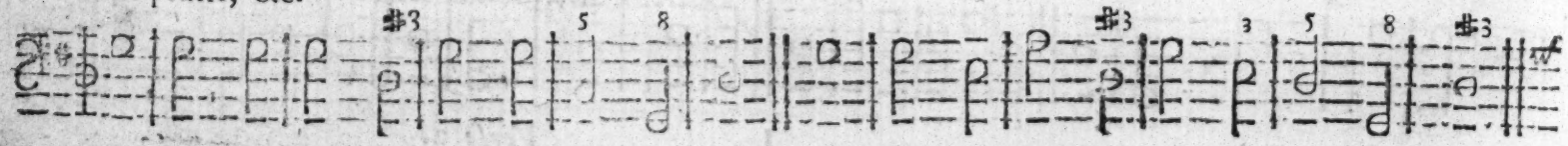
Alto.



Tenor & Baſſo.



The praiſe, &c.



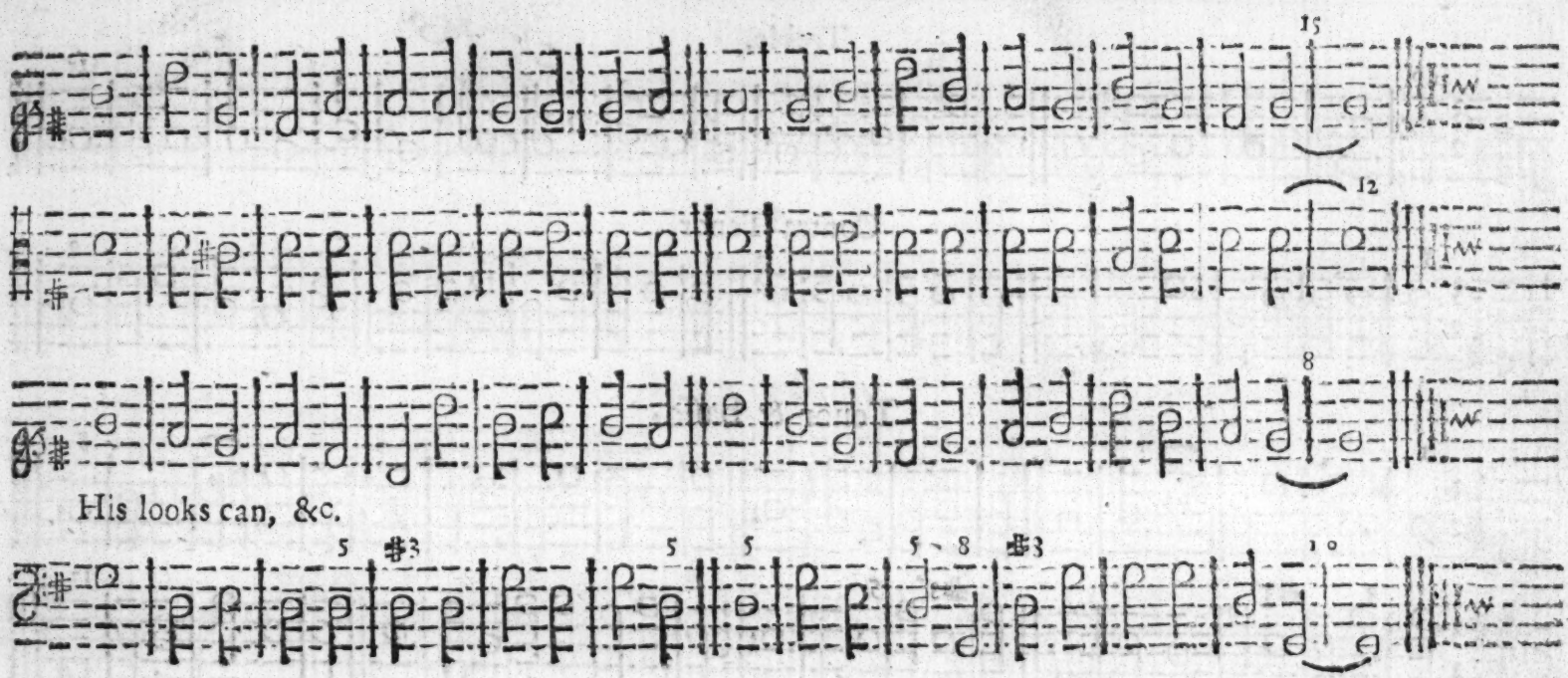
Verſe 31.

The praiſe of the Lord, for ever ſhall laſt,
who may in his works, by right well rejoyce:
His looks can the earth make, to tremble full faſt,
and likewiſe the Mountains, to ſmoke at his voice.

Verſe 33.

To this Lord, and God, ſing will I always,
ſo long as I live, my God praiſe will I:
Then am I moſt certain, my words ſhall him pleaſe,
I will rejoice in him, to him will I cry.

Continued.

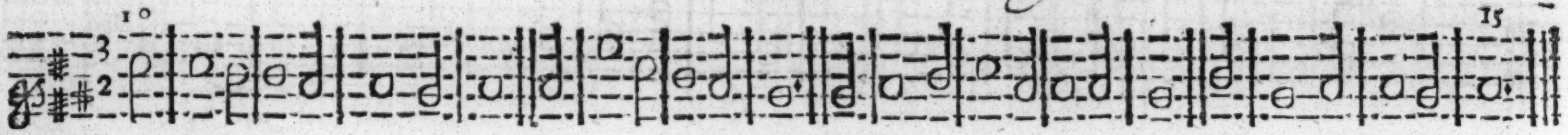


Verse 35.

The ſinners, O Lord, conſume in thine ire,
Alſo the perverſe, them root out with ſhame:
But as for my ſoul now, let it ſtill deſire,
And ſay with the faithful, praiſe ye the Lord's Name.—*To Father, Son,* &c. (Page 76.)

Kidderminſter Tune. *Pſal.* 105*th.* Compoſed in Four Parts. *W. T.*

Treble. g 105



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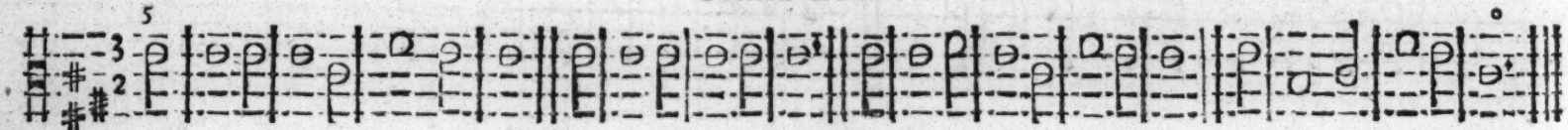
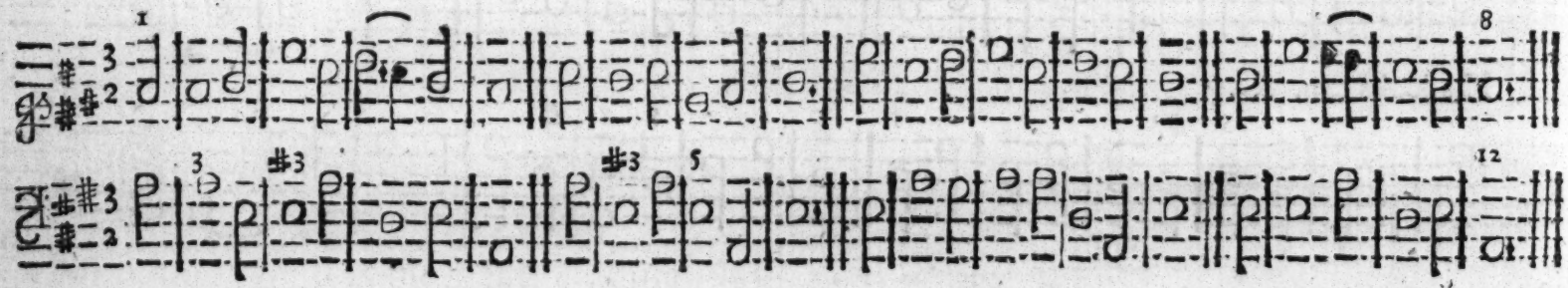


Tenor & Baſſo.



Verſe 1.

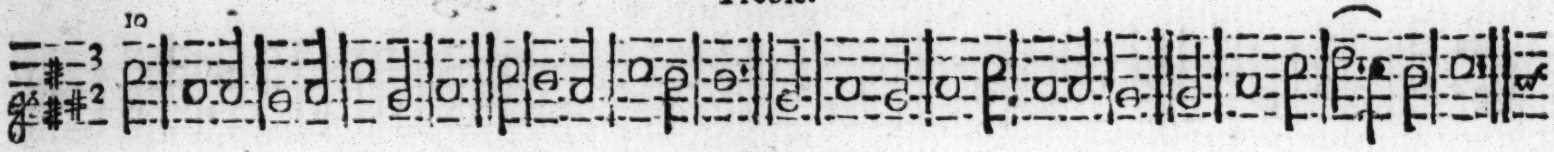
GIve praiſes unto God the Lord,
and call upon his Name:
Among the People all declare,
his works to ſpread his fame.

Verſe 2.

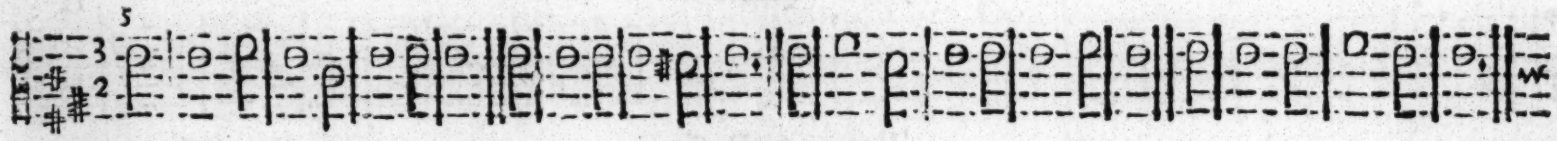
Sing joyfully unto the Lord,
yea, ſing unto his praiſe:
And talk of all his wondrous Works,
that he hath wrought always.—*&c.*

Tamworth Tune. *Pſal.* 108*th.* Compoſed in Four Parts, *W. T.*

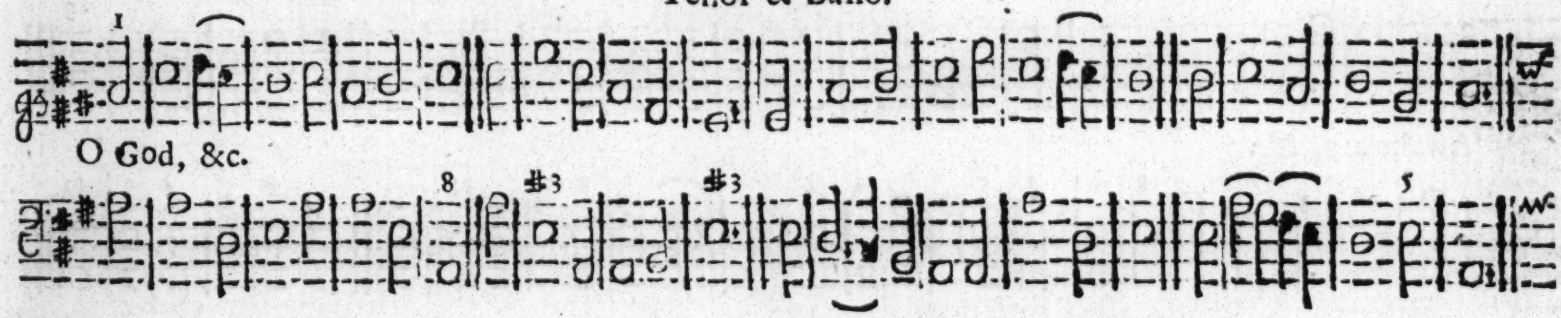
Treble.



Alto.



Tenor & Baſſo.



Verſe 1.

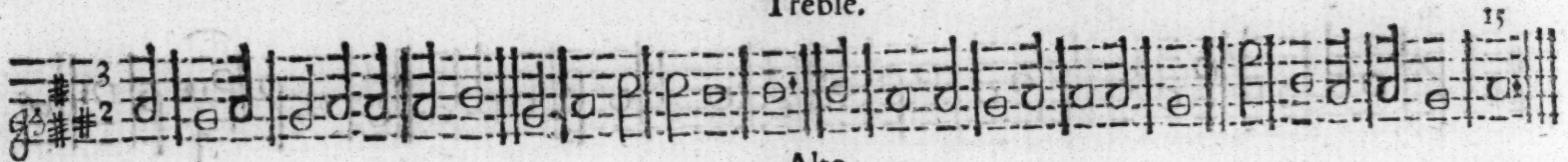
O God my Heart prepared is,
my tongue is likewiſe ſo:
I will advance my Voice in Song,
that I thy praiſe may ſhow. — 2. Awake—

Verſe 2.

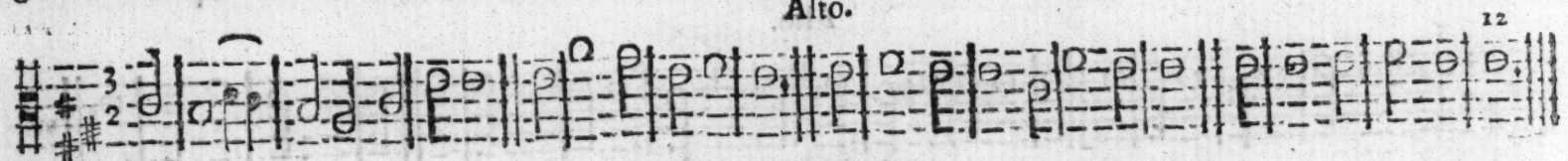
By me among the People, Lord,
ſtill praiſed ſhalt thou be:
And I among the Heathen Folk,
will praiſes ſing to thee. — 4. Becauſe, &c.

Continued.

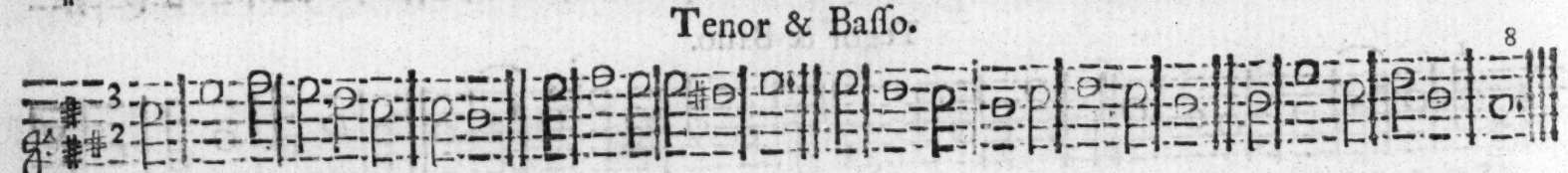
Treble.



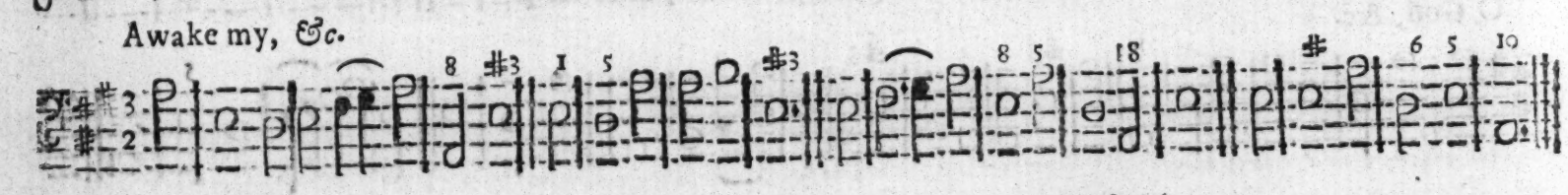
Alto.



Tenor & Baſſo.



Awake my, *&c.*



Verſe 2.

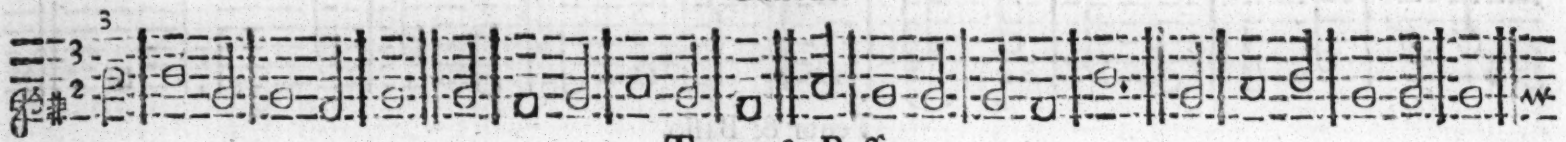
Awake my Viol and my Harp,
ſweet melody to make :
And in the Morning I my ſelf,
right early will awake.— 3. By me, *&c.*—

Verſe 4.

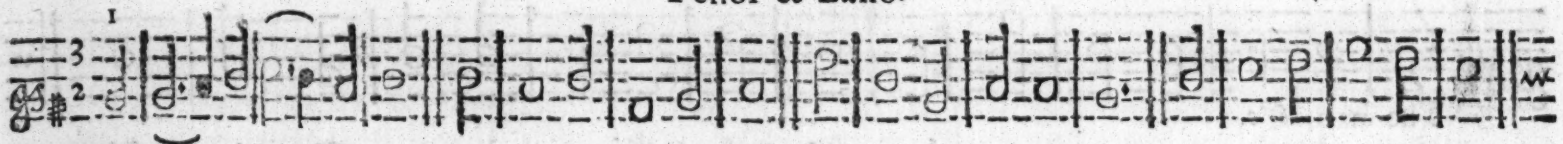
Becauſe thy Mercy doth aſcend,
above the Heav'ns moſt High :
Alſo thy Truth doth Reach the Clouds,
within the Lofty Sky. — *&c.*

Reading Tune. *Pſal.* 111*th.* Compoſed in Three Parts. *W. T.*

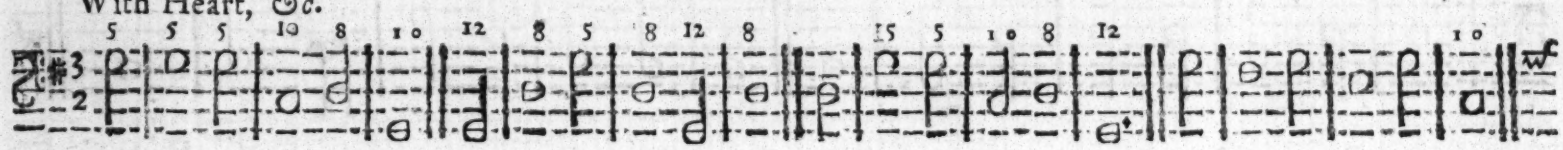
Cantus.

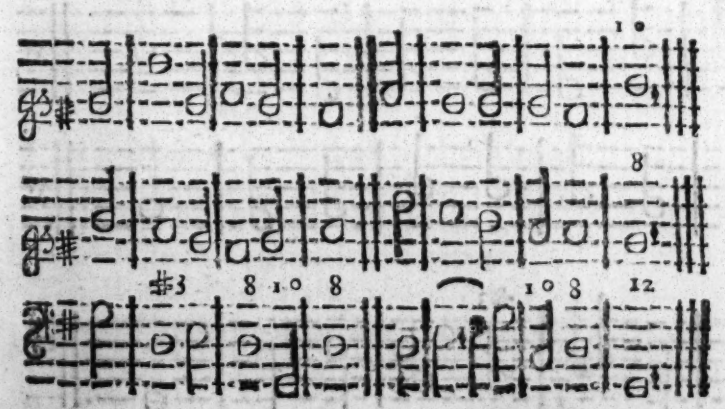


Tenor & Baſſo.



With Heart, &c.





Verſe 1.

With Heart I do accord, To praiſe and laud the Lord,
In preſence of the juſt: For great his works are found,
To ſearch them ſuch are bound, As do him love and truſt.

Verſe 2.

His works are glorious, Alſo his righteouſneſs,
It doth endure for ever: His wondrous works he would,
We ſtill remember ſhould, His mercy faileth never.— &c.

A Compleat Melody : *Or,*

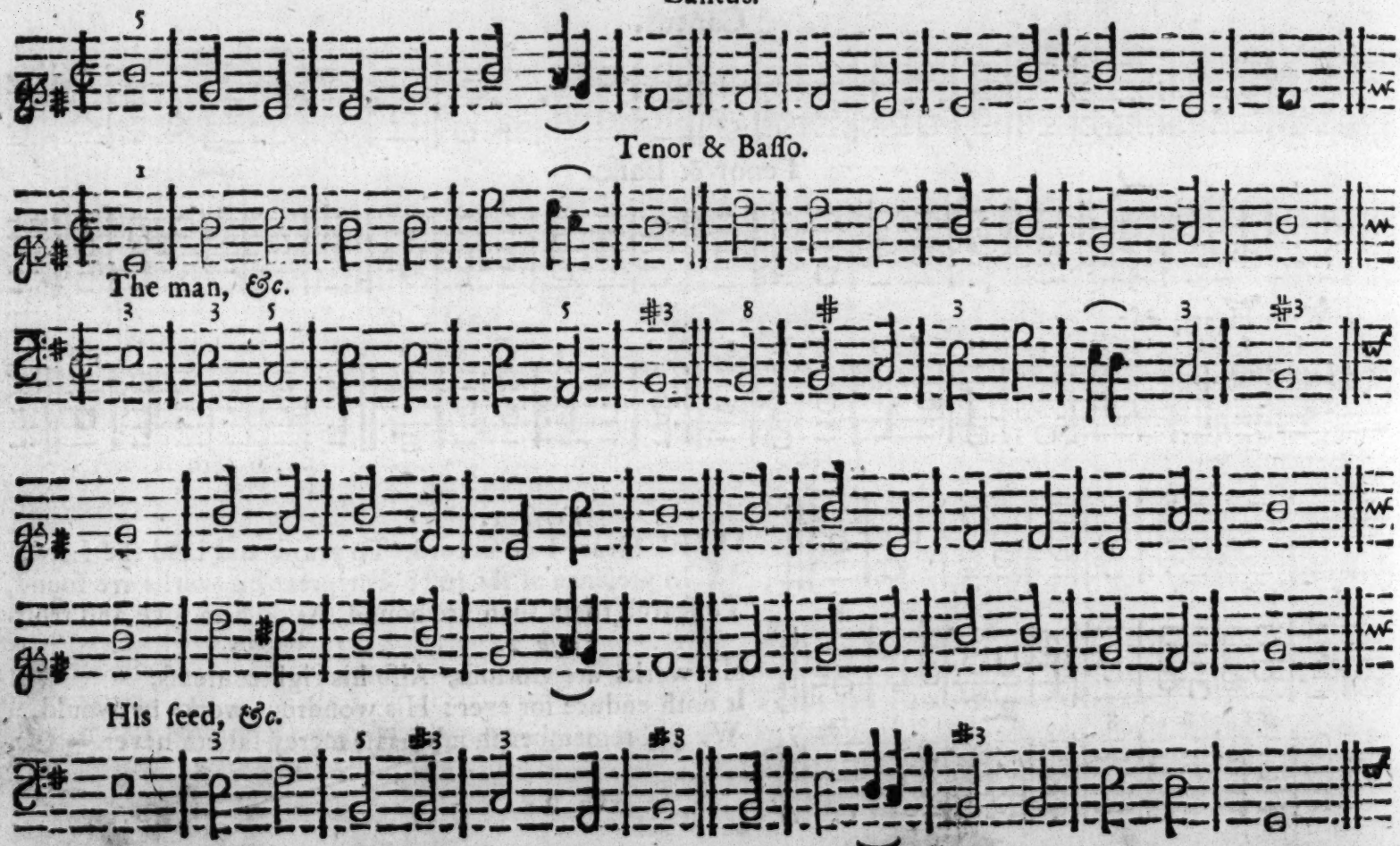
Mancaſtle Tune. *Pſal.* 112*th.* Compoſed in Three Parts *W.* 7.

Cantus.

Tenor & Baſſo.

The man, *&c.*

His ſeed, *&c.*



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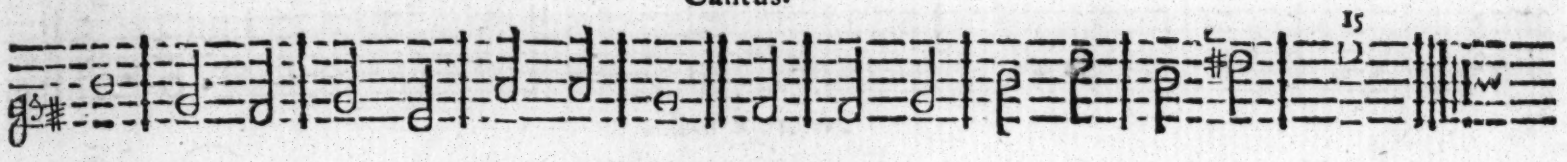
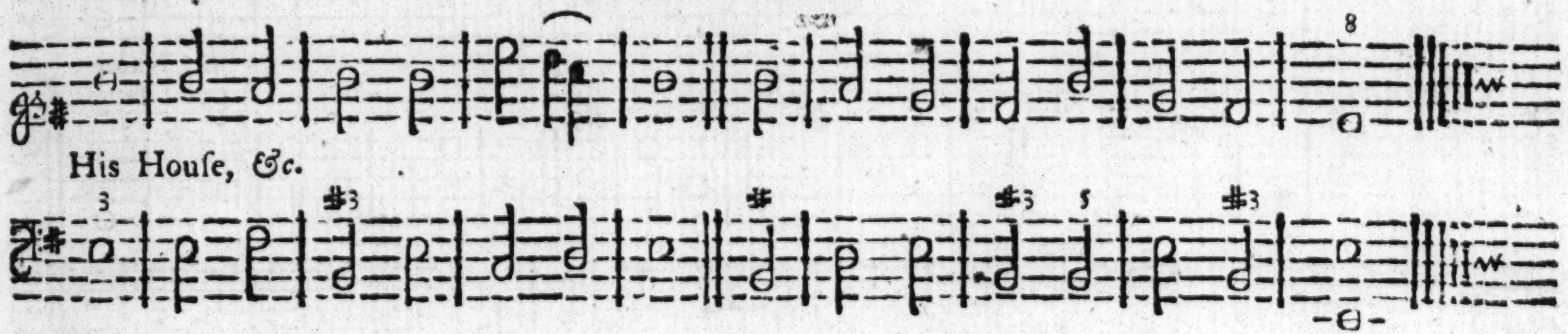
Cantus.



Tenor & Baſſo.



Verſe 1.

THE Man is bleſt that God doth fear,
And that his Law doth love indeed;
His ſeed on earth God will up-rear,
And bleſs ſuch as from him proceed:
His Houſe with Riches he will fill,
His Righteouſneſs endure ſhall ſtill.

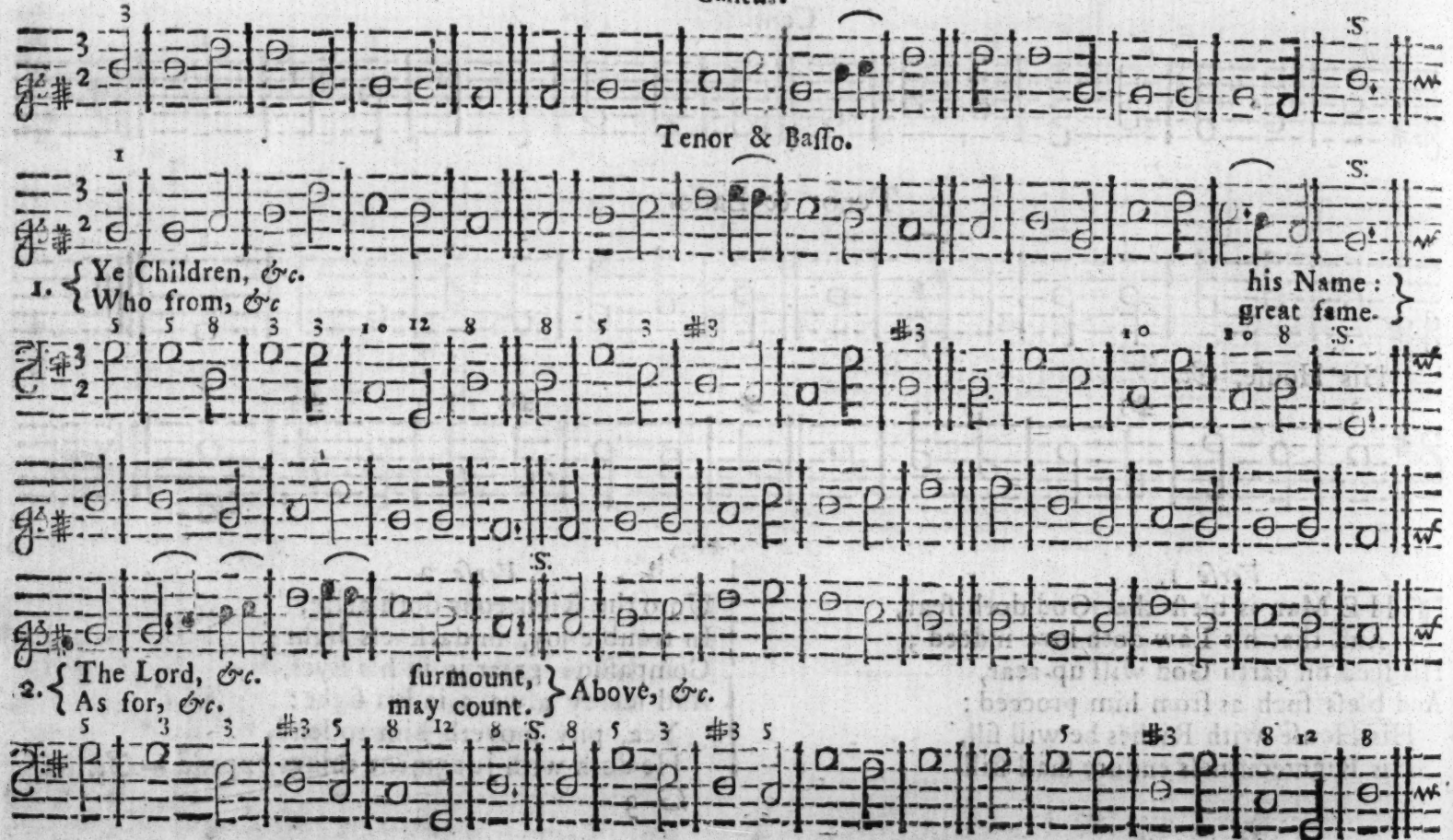
Verſe 2.

Unto the Righteous doth ariſe,
In trouble joy, in darkneſs light;
Compaſſion great is in his Eyes,
And mercy always in his ſight:
Yea, pity moveth him to lend,
He doth with Judgment things expend.—*&c.*

A Compleat Melody: *Or,*

Xenſi Tune. *Pſal.* 113*th.* Compoſed in Three Parts. *W. T.*

Cantus.



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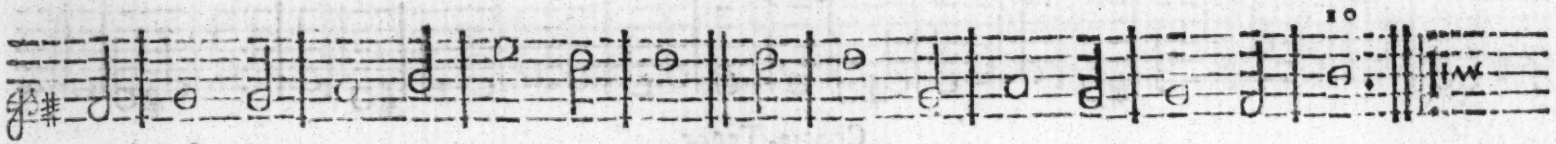
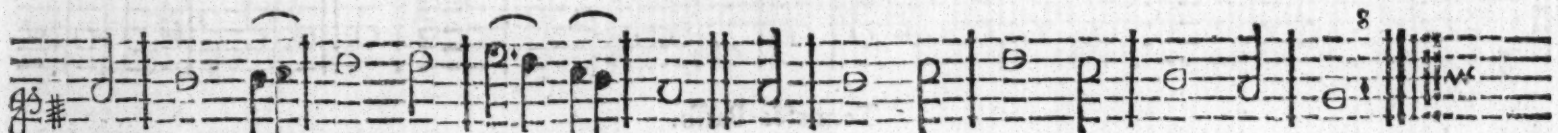
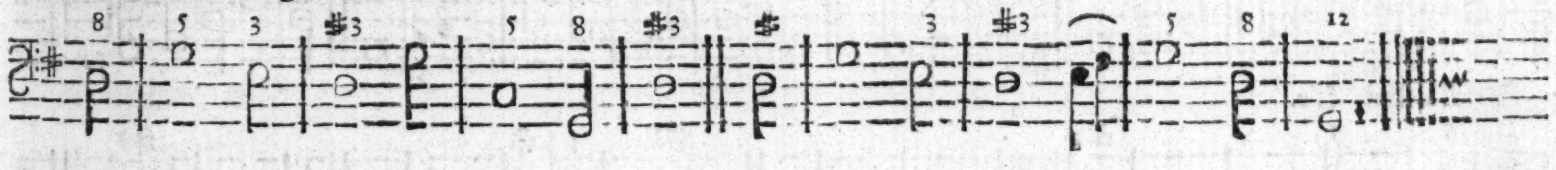
Cantus.



Tenor & Baſſo.



Whoſe dwellings, *&c.*



Verſe 1.

YE Children which do ſerve the Lord,
Praiſe ye his Name with one accord,
Yea, Bleſſed be always his Name:
Who from the Riſing of the Sun,
'Till it Return where it begun,
Is to be praiſed with great fame.

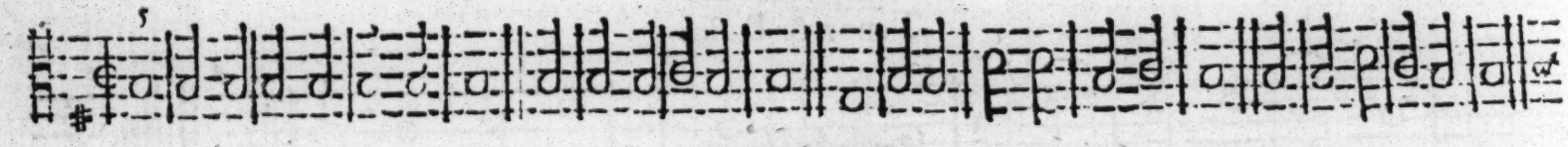
Verſe 2.

The Lord all People doth ſurmount,
As for his Glory we may Count,
Above the Heav'ns high to be:
With God the Lord, who can compare?
Whoſe dwellings in the heavens are,
Of ſuch great pow'r and force is he.— *&c.*

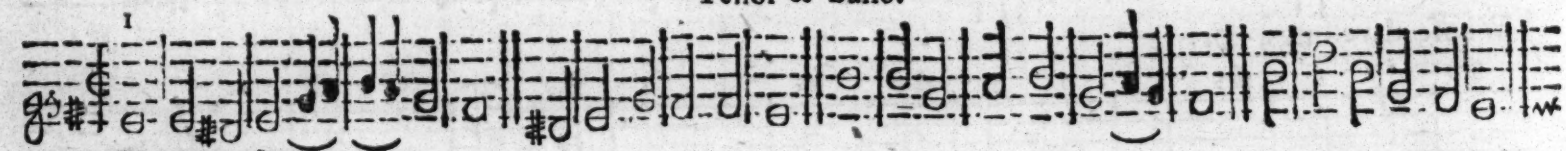
St. *Paul's* Tune. *Pſal.* 119*th.* Compoſed in Four Parts. *W. T.*

Treble.

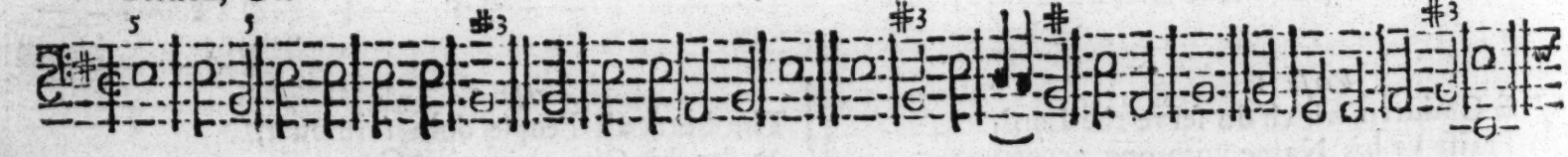
Contra-Tenor.



Tenor & Baſſo.



Bleſſed, &c.



Verſe 1.

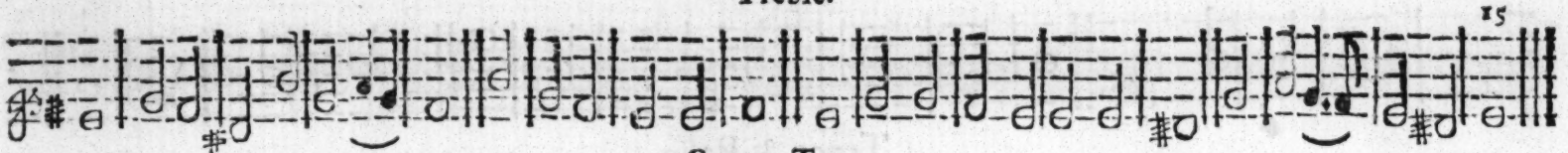
BLeſſed are they that perfect are,
and pure in Mind and Heart:
Whoſe Lives and Converſations do
from God's Laws never ſtart.— 2. Bleſſed, &c.

Verſe 3.

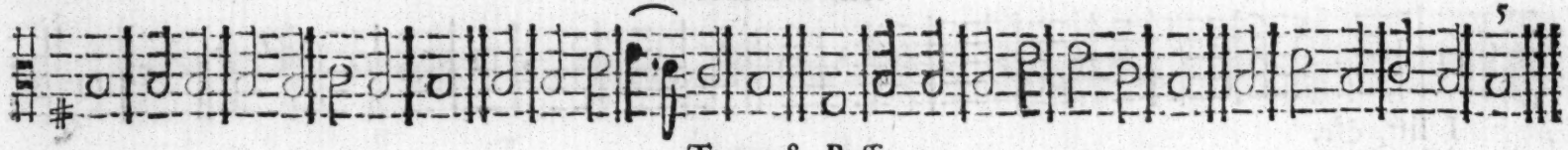
Doubtleſs, ſuch Men go not aſtray,
nor do no wicked thing:
But ſtedfaſtly walk in his way,
without any wand'ring.— 4. 'Tis, &c.

Continued.

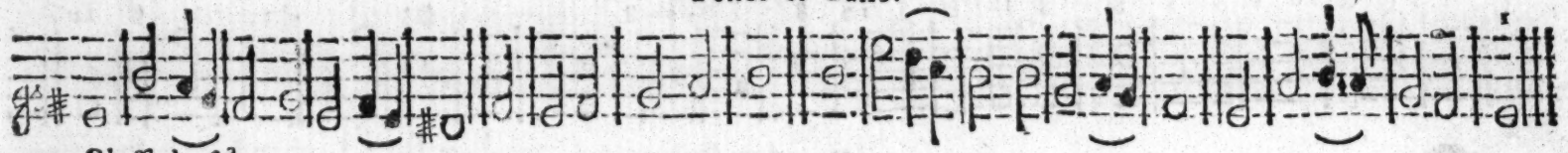
Treble.



Contra-Tenor.



Tenor & Baſſo.



2. Bleſſed, *&c.*

Verſe 2.

Bleſſed are they that give themſelves,
his ſtatutes to obſerve:
Seeking the Lord with all their Heart,
and never from him ſwerve.— 3. Doubtleſs, *&c.*

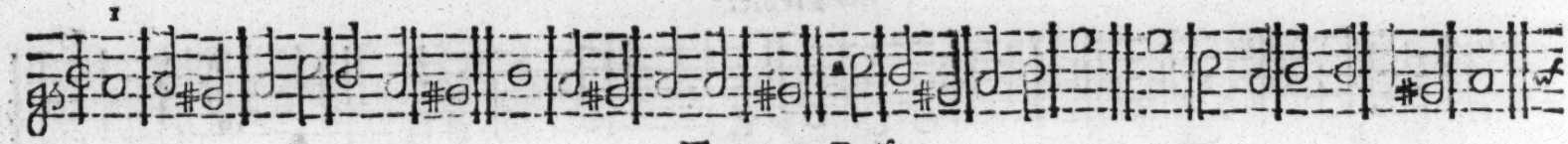
Verſe 4.

'Tis thy commandment and thy will,
that with attentive heed:
Thy precepts which are moſt divine,
we learn and keep indeed. — *&c.*

A Compleat Melody: *Or,*

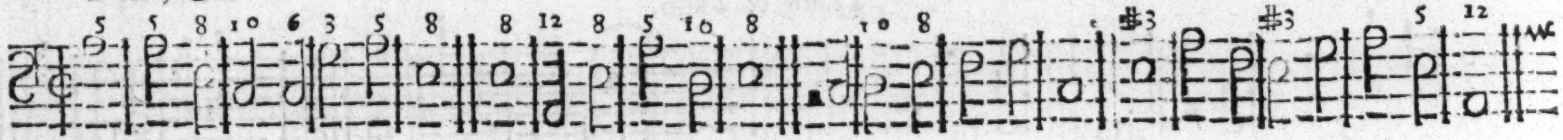
Southam Tune. *Pſal.* 121*ſt.* Compoſed in Three Parts. *W. T.*

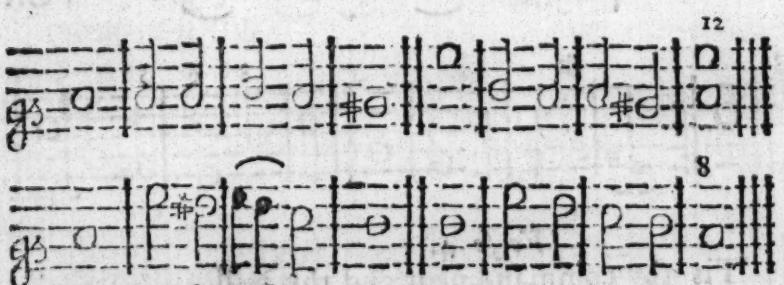
2*d.* Treble.



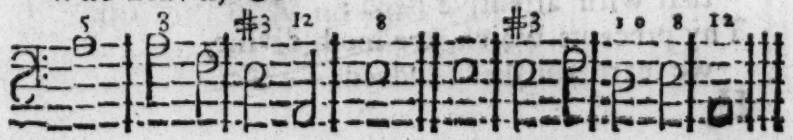
Tenor & Baſſo.

I lift, &c.





Who heav'n, &c.

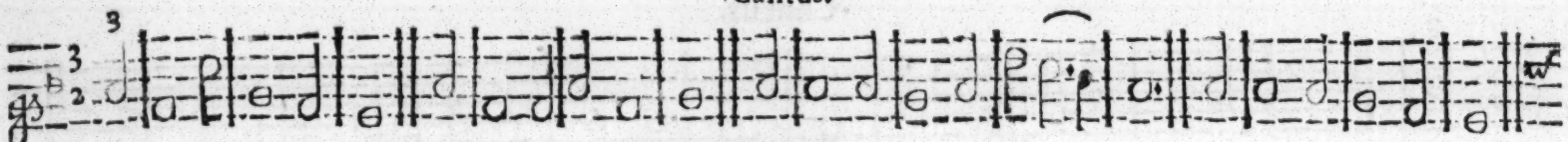


Verſe 1.

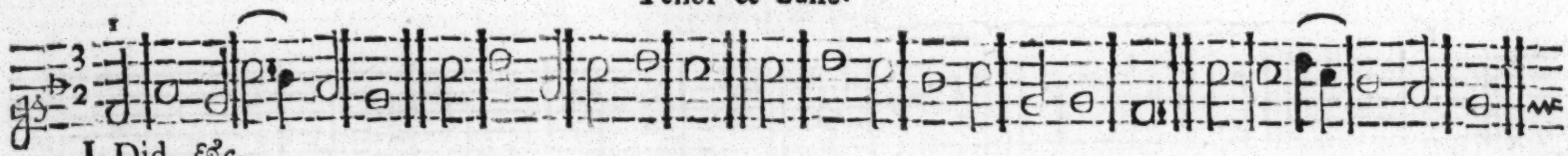
I Lift mine eyes to Sion hill,
From whence I do attend,
Till ſuccour God me ſend:
The mighty God me ſuccour will;
Who heav'n and earth did frame,
And all things call'd by name. — &c.

Zabern Tune. *Psal.* 122*d.* Composed in Three Parts. *W. T.*

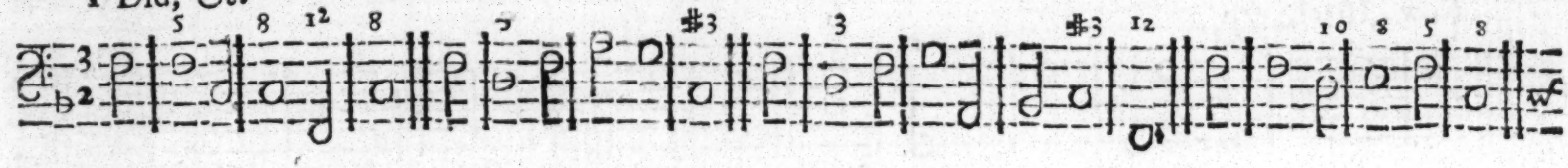
Cantus.

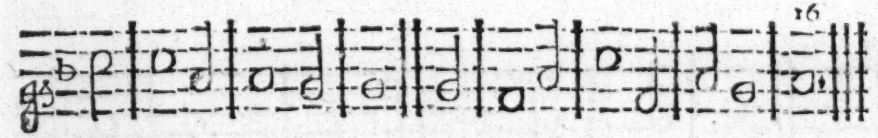


Tenor & Basso.

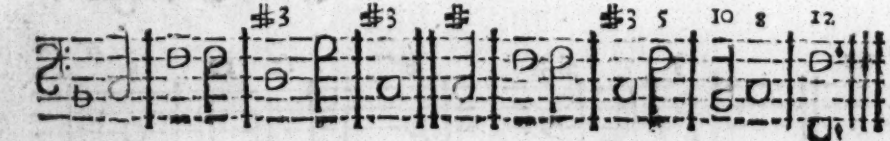


I Did, &c.





And in, &c.



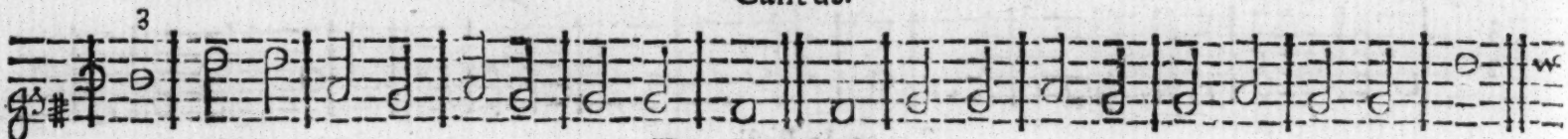
Verse 1.

I Did in heart rejoice,
To hear the peoples voice,
In offering so willingly:
For let us up say they,
And in the Lord's house pray,
Thus spake the folk full lovingly. — &c.

A Compleat Melody: *Or,*

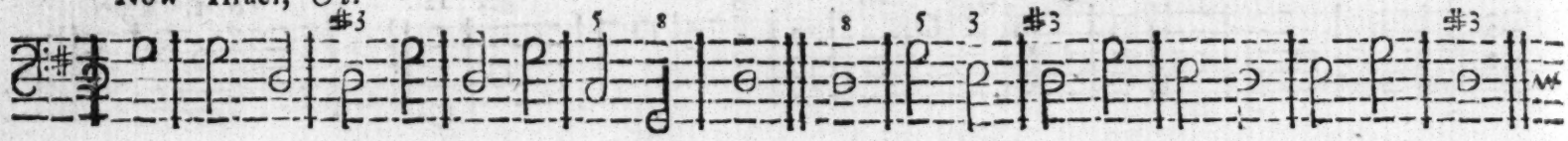
Charlington Tune. *Pſal.* 124*th.* Compoſed in Three Parts. *W. T.*

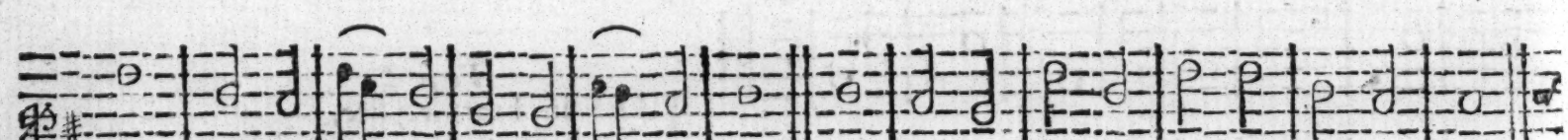
Cantus.



Tenor & Baſſo.

Now Iſrael, *&c.*

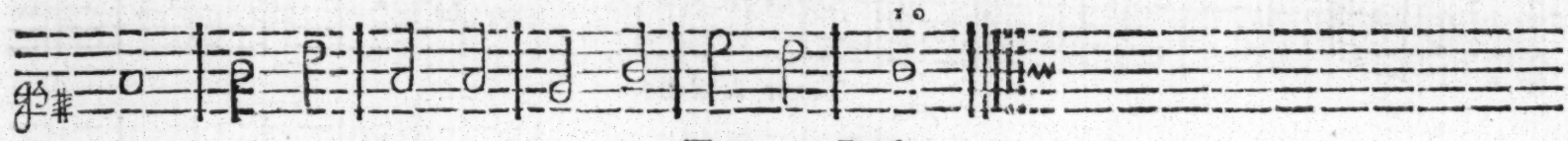




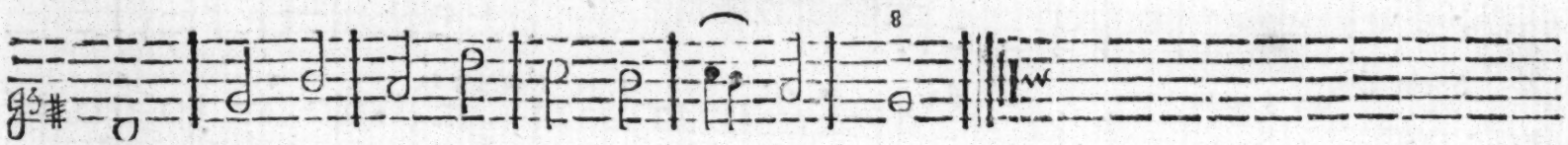
If that, *&c.*

Continued.

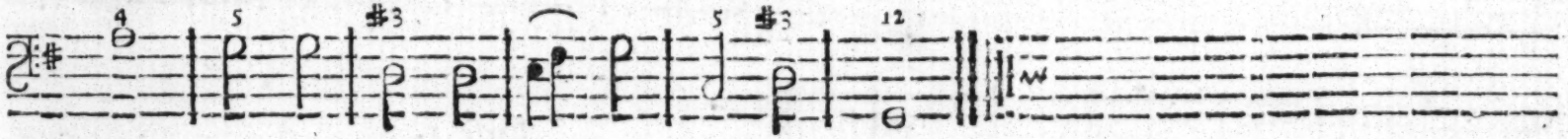
Cantus.



Tenor & Baſſo.



Make their, *&c.*



Verſe 1.

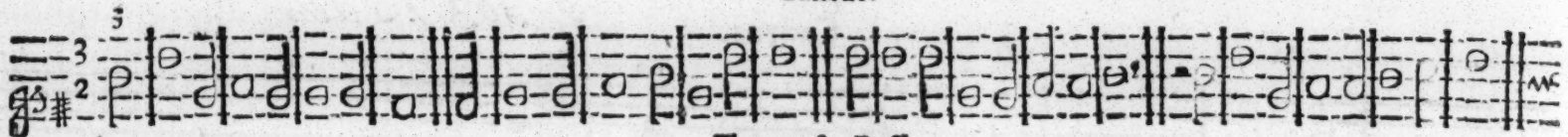
NOW Iſrael may ſay, and that truly,
If that the Lord had not our cauſe maintain'd;
If that the Lord had not our right ſuſtain'd:
When all the World againſt us furiouſly,
Made their uproars, and ſaid, we ſhould all die.

Verſe 2.

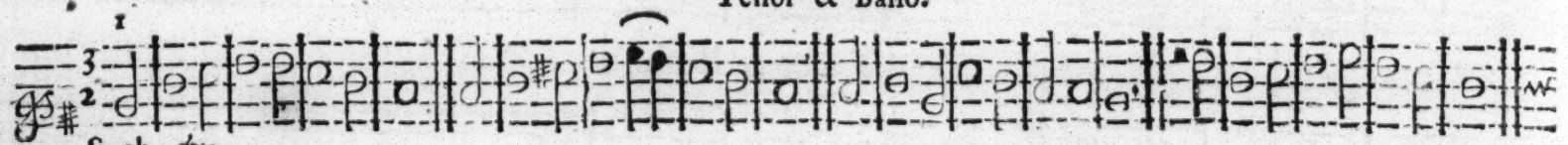
Then long ago they had devour'd us all,
And ſwallow'd quick for ought that we could deem;
Such was their rage, as we might well eſteem:
And as the floods with mighty force do fall,
So had they now our lives gv'n brought to thrall. — *&c.*

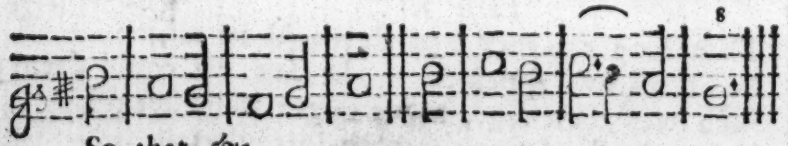
Croydon Tune. *Pſal.* 125*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



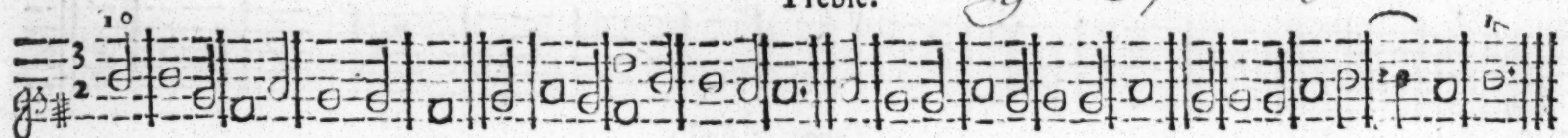


Verſe 1.

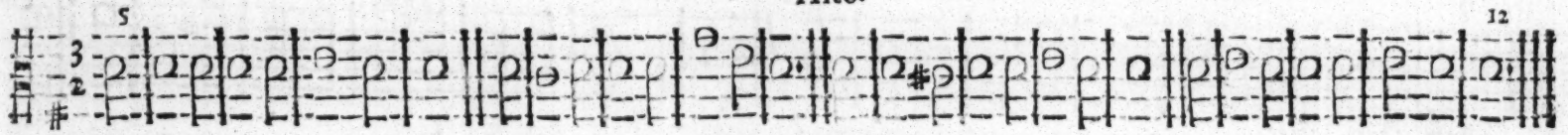
SUch as in God the Lord do truſt,
As mount Sion ſhall firmly ſtand,
And be removed at no hand:
The Lord ſhall count them right and juſt,
So that they ſhall be ſure,
For ever to endure. —— *&c.*

Worminſter Tune. *Pſal.* 125*th.* 2*d.* Metre. Compoſed in Four Parts. *W. T.*

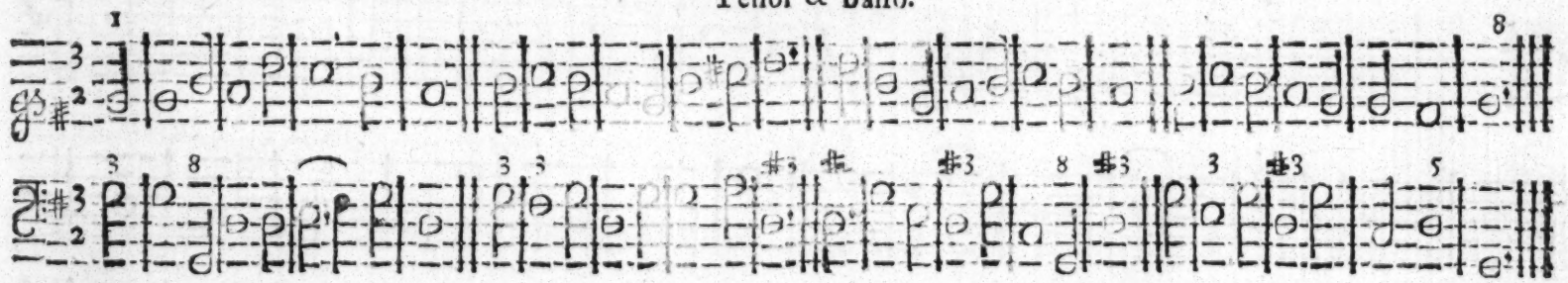
Treble. ij 103 psalm



Alto.



Tenor & Baſſo.



Verſe 1.

THoſe that do place their confidence,
Upon the Lord our God only:
And flee to him for their defence,
In all their need and miſery.

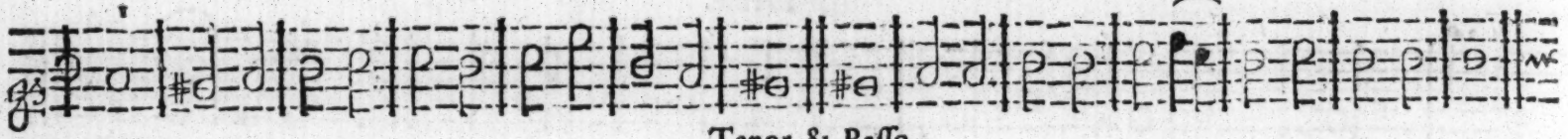
Verſe 2.

Their faith is ſure, ſtill to endure,
Grounded on Chriſt the corner-ſtone:
Mov'd with no ill, but ſtandeth ſtill,
Stedfaſt like to the mount Sion. — *&c.*

A Compleat Melody: *Or,*

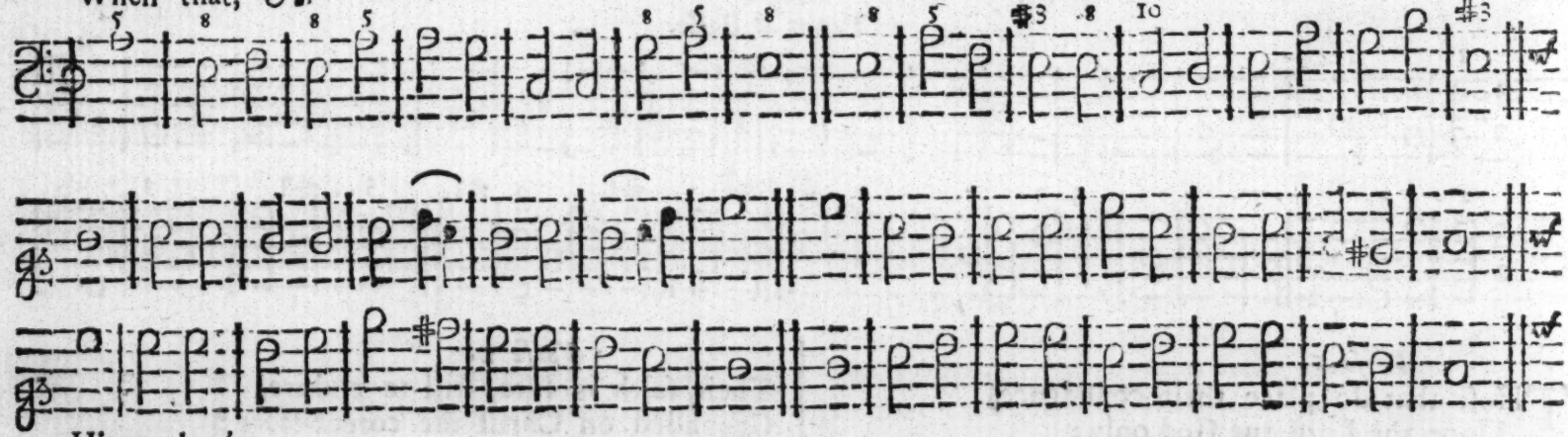
Yarmouth Tune. *Pſal.* 126*th.* Compoſed in Three Parts. *W. T.*

Medius.

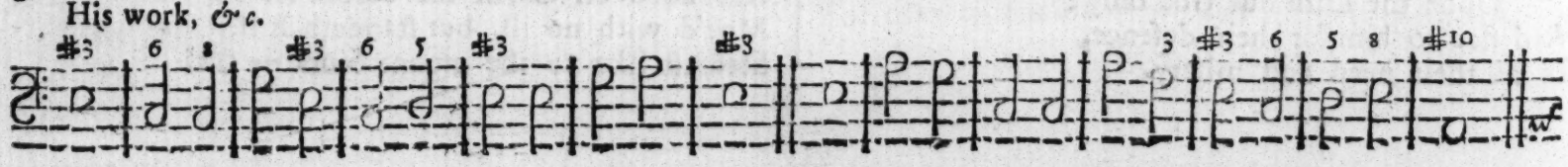


Tenor & Baſſo.

When that, *&c.*



His work, *&c.*



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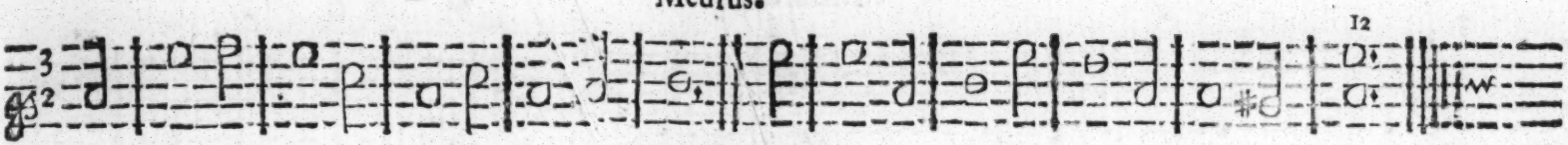
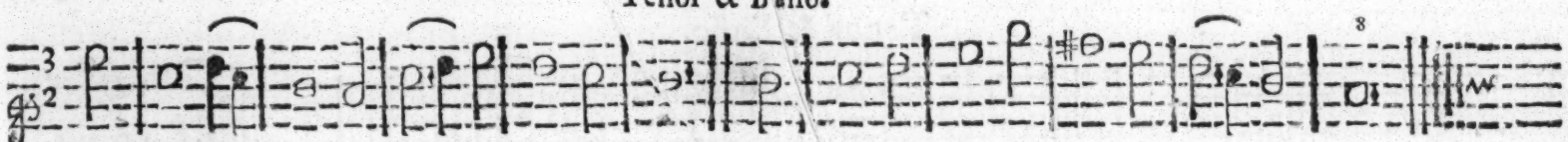
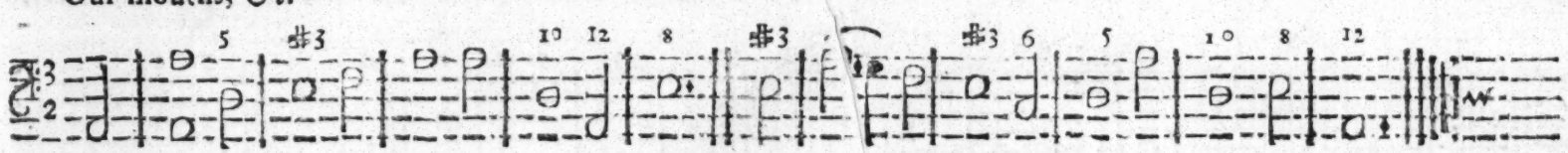
Medius.



Tenor & Baſſo.



Our mouths, *&c.*



Verſe 1.

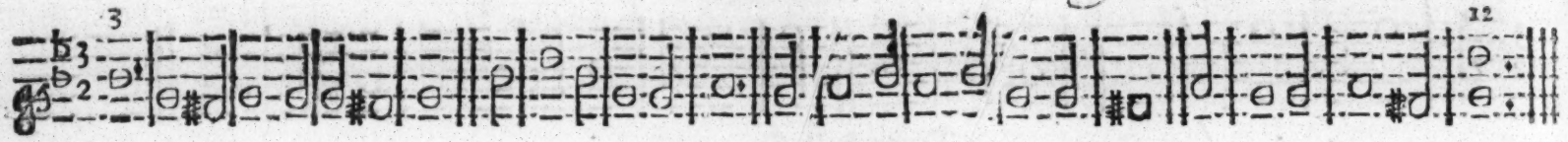
WHen that the Lord, again his Sion had forth brought
From bondage great, and alſo ſervitude extream;
His work was ſuch, as did ſurmount Man's heart and (thought,
So that we were much like to them that uſe to dream:
Our mouths were all with laughter filled then,
Alſo our tongues did ſhew us joyful Men.

Verſe 2.

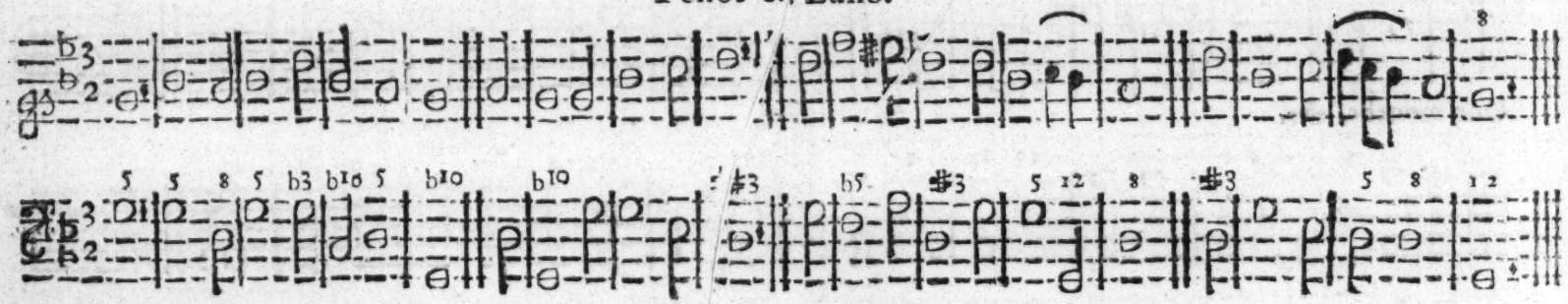
The heathen folk, were forced then for to confeſs,
How that the Ld. for them alſo great things had done;
But much more we, and therefore can confeſs no leſs,
Wherefore to joy we have good cauſe, as we begun:
O Lord, go forth, thou canſt our bondage end,
Who to deſarts doth flowing Rivers ſend. — *&c.*

Kencheſter Tune. *Pſal.* 130*th.* Compoſed in Three Parts. *W. T.*

Medius. 9 86 psalm



Tenor & Baſſo.



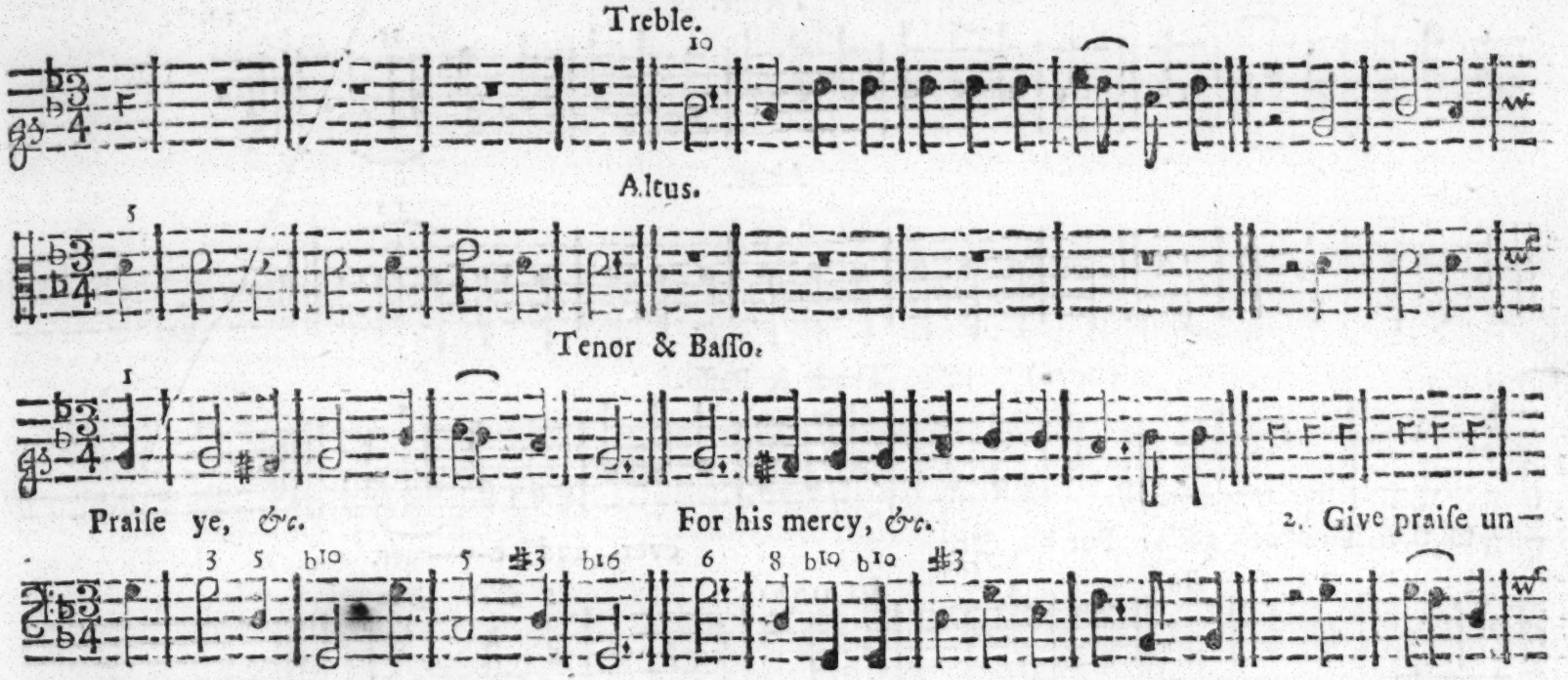
Verſe 1.

LOrd, unto thee, I make my moan,
when dangers me oppreſs;
I call, I ſigh, complain and groan,
truſting to find releaſe.

Verſe 2.

Hearken, O Lord, to my requeſt,
unto my ſuit incline:
And let thine ears, O Lord be preſt,
to hear this pray'r of mine. — &c.

Hinkley Tune. *Pſal.* 136*th.* Compoſed in Four Parts. *W. T.*



Verſe 1, 2.

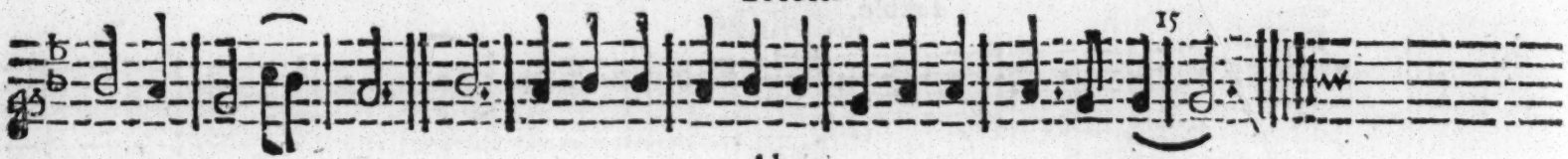
PRaiſe ye the Lord, for he is good;
For his mercy endureth for ever.
Give praiſe unto the God of gods,
For his mercy endureth for ever and ever.

Verſe 3, 4.

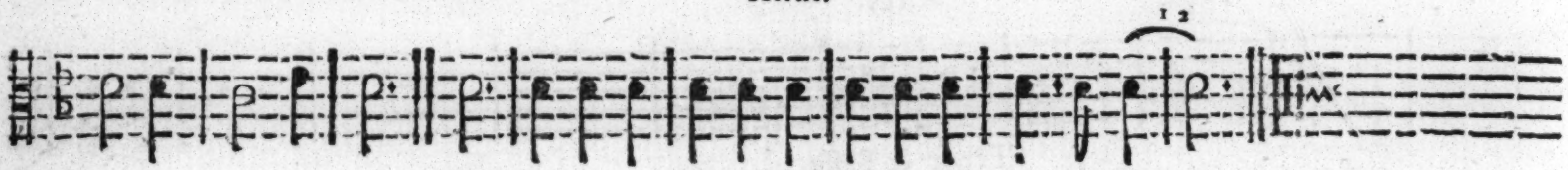
Give praiſe unto the Lord of lords,
For his mercy endureth for ever.
Who only doth great wondrous works,
For his mercy, &c.

Continued.

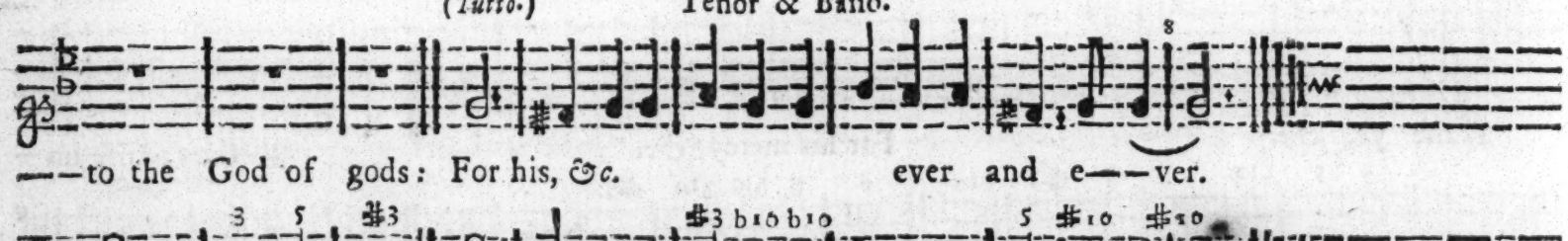
Treble.



Altus.



(*Tutto.*) Tenor & Baſſo.



——to the God of gods: For his, *&c.* ever and e——ver.

Verſe 5, 6.

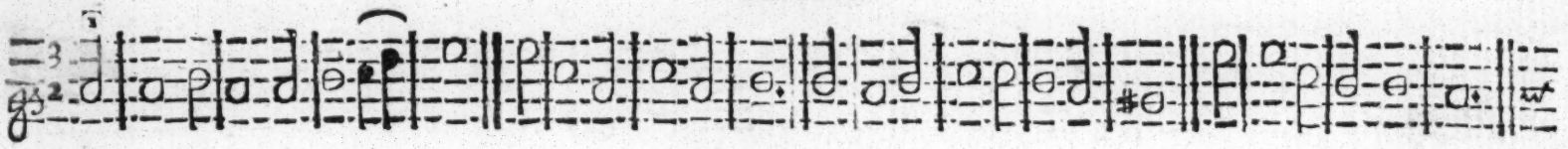
Who by his wiſdom made the heav'ns,
For his mercy, *&c.*
Who on the waters ſtretch'd the earth,
For his mercy, *&c.*

Verſe 7, 8.

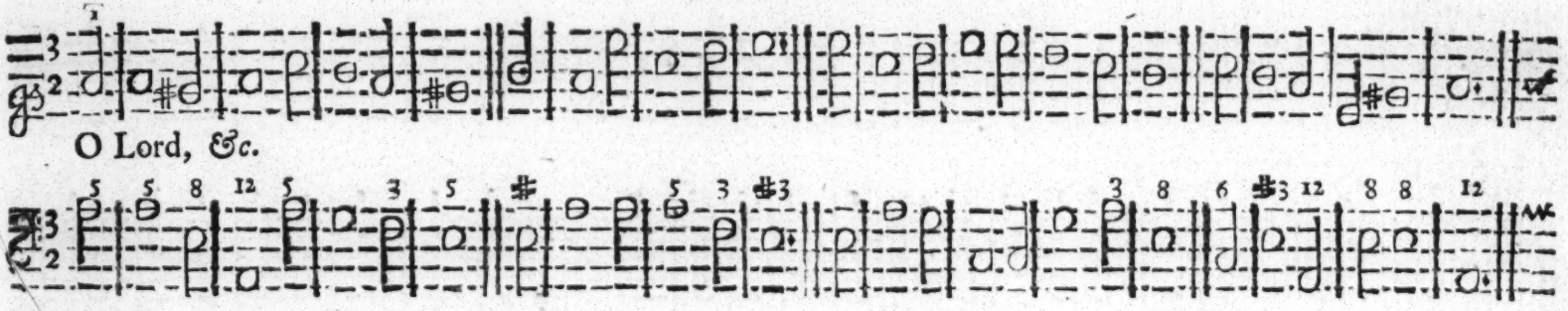
Who made great Lights to ſhine abroad,
For his mercy, *&c.*
The Sun to Rule the lightſome Day,
For his mercy endureth for ever and ever. — *&c.*

Greenborough Tune. *Pſal.* 139*th.* Compoſed in Three Parts. *W. T.*

Medius.



Tenor & Baſſo.



O Lord, &c.

Verſe 1.

O Lord, thou haſt me try'd and known,
my ſitting down doth know:
My riſing up, and thoughts far off,
thou underſtand'ſt alſo. — 2. My Paths,

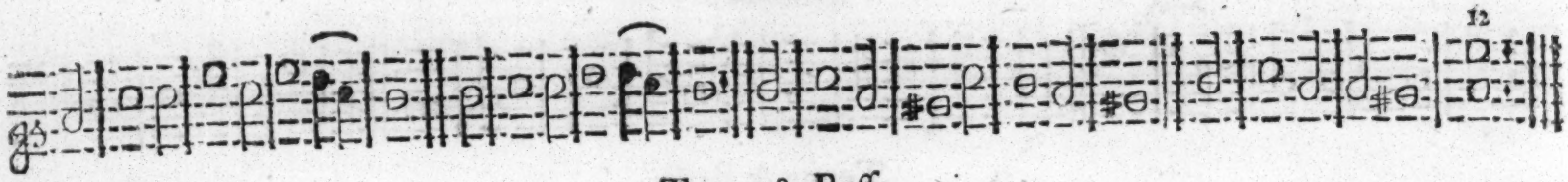
Verſe 3.

No word is in my tongue, O Lord,
that is not known to thee:
Thou haſt beſet me Round about,
and laid thy hand on me. — 4. Such,

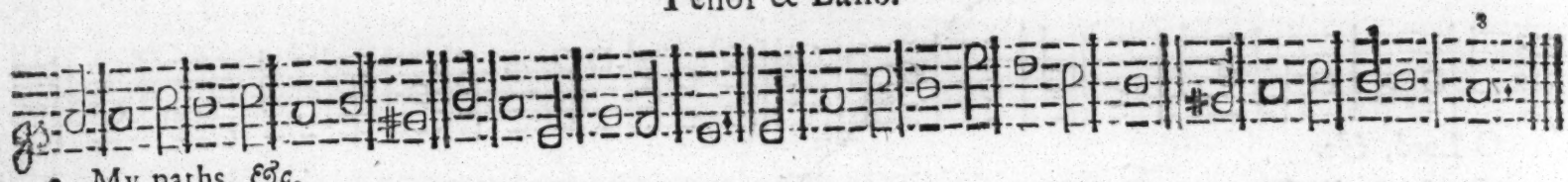
A Compleat Melody: *Or,*

Continued.

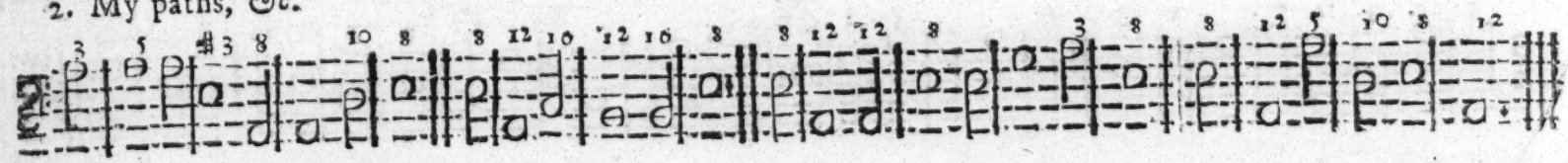
Medius.



Tenor & Baſſo.



2. My paths, *&c.*



Verſe 2.

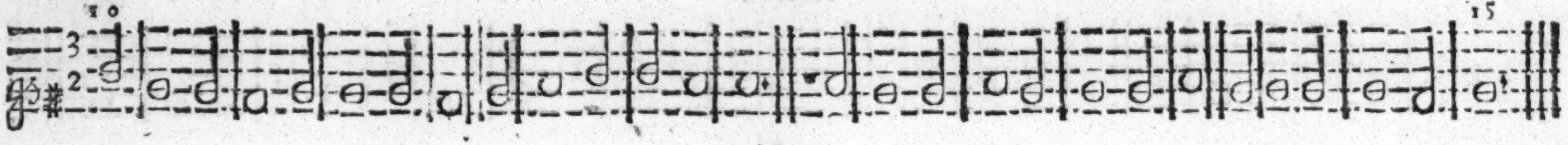
My Paths, yea, and my Bed likewiſe,
thou art about always:
And by familiar Cuſtom art,
acquainted with myways. — 2. No,

Verſe 4.

Such knowledge is too wonderful,
and paſt my Skill to gain:
It is ſo High, that I unto,
the ſame cannot attain. — *&c.*

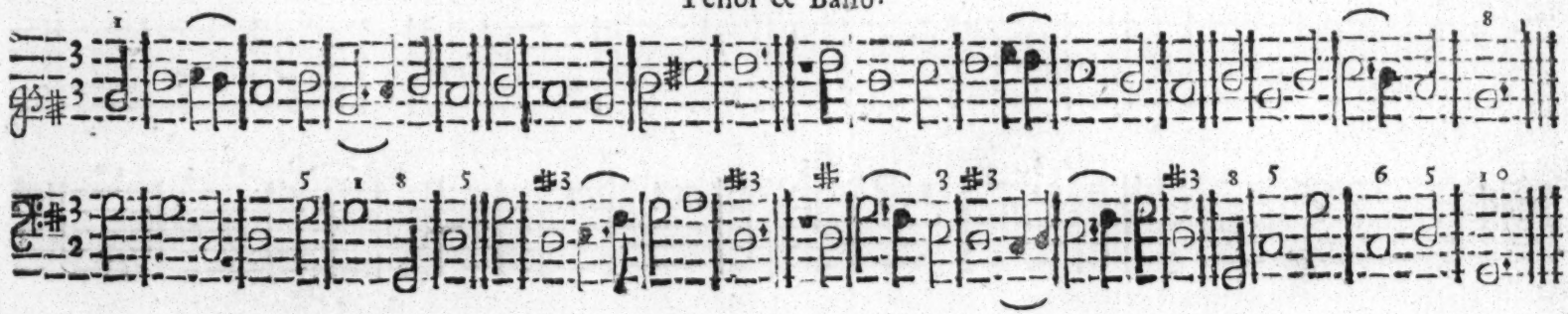
Zealand Tune. *Pſal.* 146*th.* Compoſed in Four Parts. *W. T.*

Treble.



Alto.

Tenor & Baſſo.



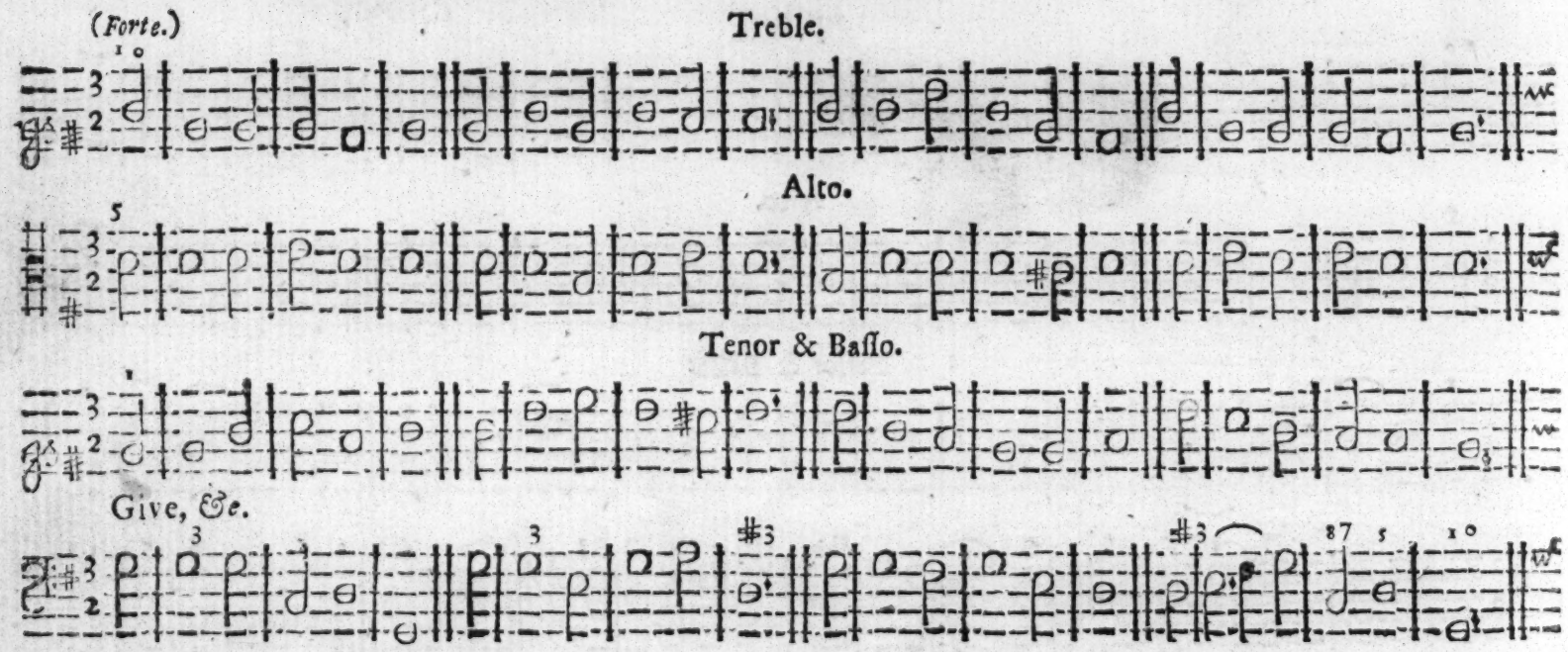
Verſe 1.

MY ſoul praiſe thou the Lord always,
my God I will confeſs:
Whilſt breath and life prolong my Days,
my tongue no time ſhall ceaſe.

Verſe 2.

Truſt not in worldly Princes then,
tho' they abound in wealth:
Nor in the ſons of Mortal Men,
in whom there is no health. — *&c.*

Mansfield Tune. *Pſal.* 148*th.* Compoſed in Four Parts. *W. T.*



Verſe 1.

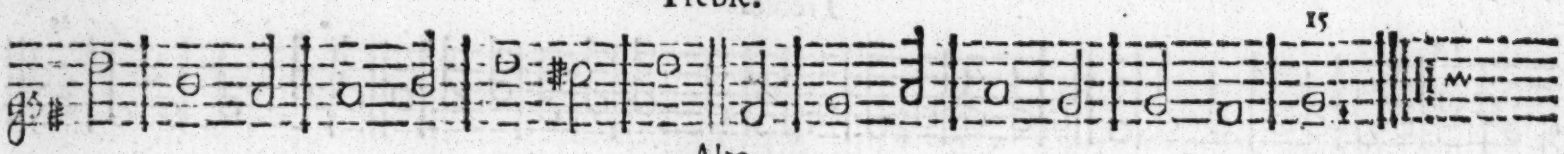
GIve laud unto the Lord,
From heav'n that is ſo high;
Praiſe him in deed and word,
Above the ſtarry sky:
And alſo ye, his Angels all,
Armies Royal, Praiſe joyfully.

Verſe 2.

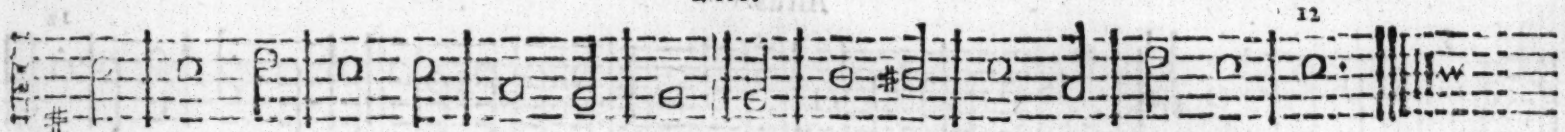
Praiſe him both Moon and Sun,
Which are ſo clear and Bright;
The ſame of you be done,
Ye glitt'ring ſtars of Light:
And you no leſs, Ye Heav'ns moſt fair,
Clouds of the air, His laud expreſs,

Continued.

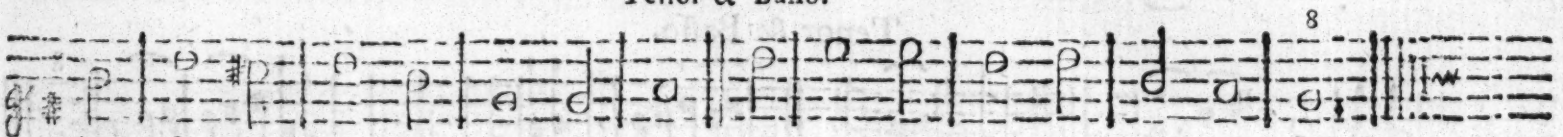
Treble.



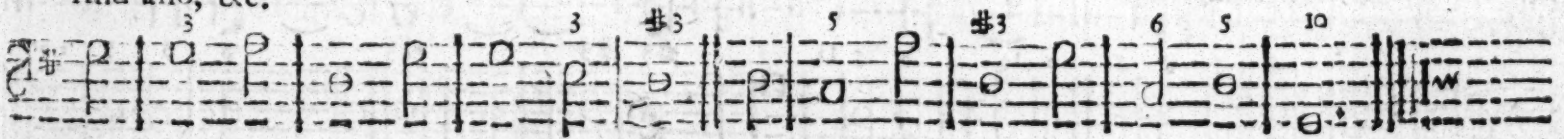
Alto.



Tenor & Baſſo.



And alſo, &c.



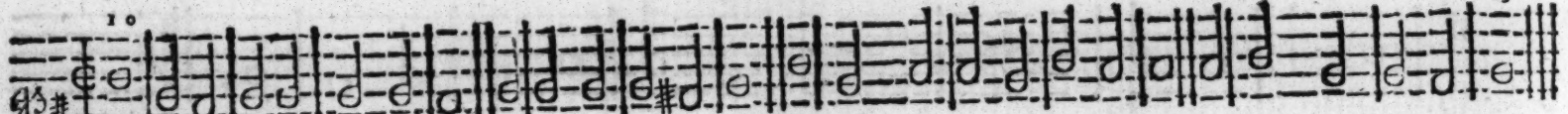
Verſe 3.

For at his Word they were,
All formed as we ſee;
At his Voice did appear,
All things in their degree:
Which he ſet faſt, To them he made,
A Law and Trade, Always to laſt.—*&c.*

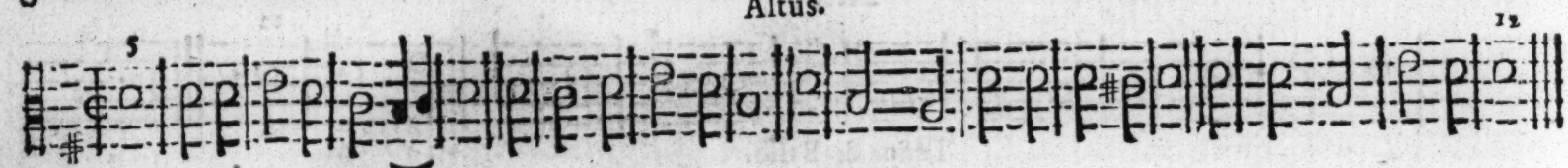
A Compleat Melody : *Or,*

Upingham Tune. *Pſal.* 149*th.* Compoſed in Four Parts. *W. T.*

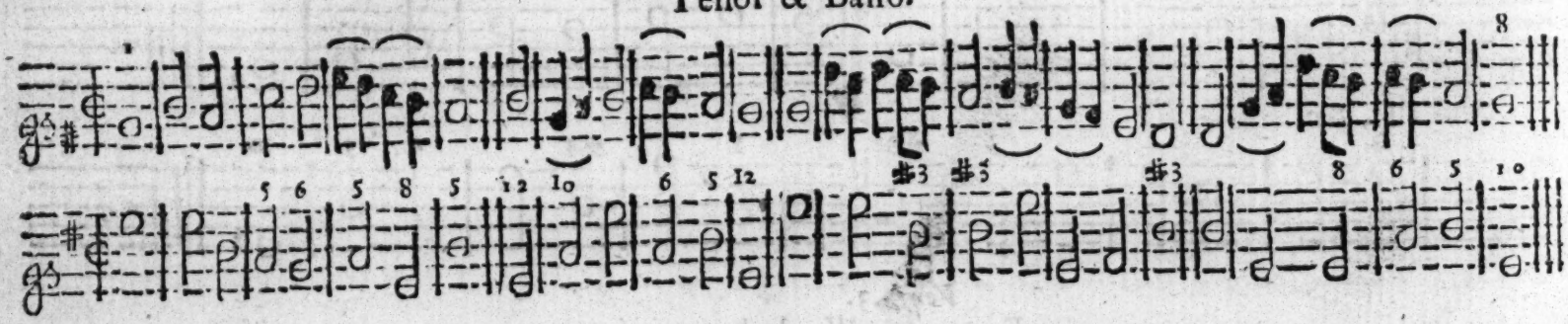
Treble.



Altus.



Tenor & Baſſo.



Verſe 1.

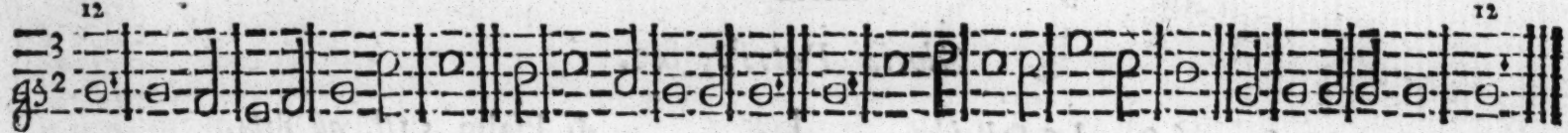
SIng ye unto the Lord our God,
a new rejoycing ſong:
And let the praiſe of him be heard,
his holy Saints among.

Verſe 2.

Let Iſrael rejoyce in God,
and praiſes to him ſing:
And let the ſeed of Sion be,
moſt joyful in their King.—*&c.*

Colcheſter Tune. *Pſal.* 150*th.* Compoſed in Four Parts, *W. T.*

Treble.



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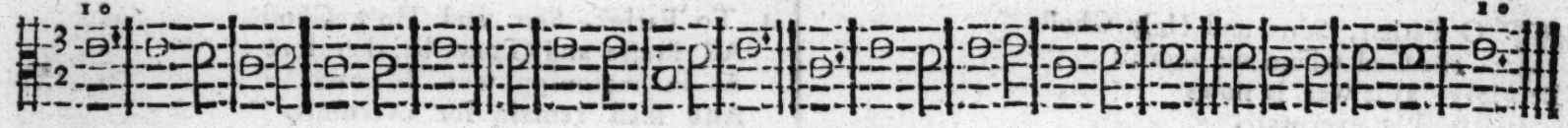
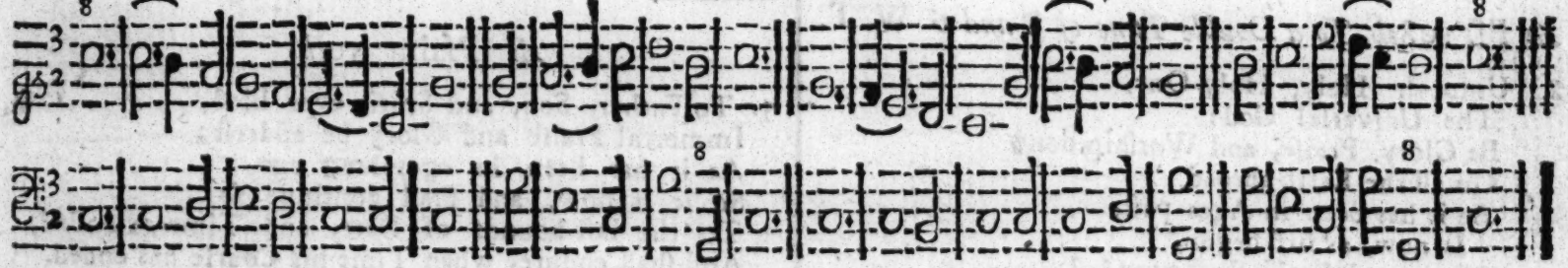


Tenor & Baſſo.



Verſe 1.

YIeld unto God the mighty Lord,
praiſe in his holineſs:
And in the firmament of his
great pow'r praiſe him no leſs.

Verſe 2.

Advance his name, and praiſe him in
his mighty acts always:
According to his excellence,
and greatneſs give him praiſe.—*&c.*

Here follows Fourteen GLORIA PATRI's, *ſuited to the* Meaſures *of every* PSALM *in the* BOOK.

Gloria Patri's, &c.

Common Meaſure, of 8 and 6 Syllables.

TO Father, Son and Holy Ghoſt,
the God whom we adore:
Be glory, as it was, is now,
and ſhall be evermore.

As Pſ. 108*th. To a Double Tune of* 8 *and* 6. W. T.

2. Unto th- Holy, Holy One,
The Univerſal God:
Be Glory, Praiſe, and Worſhip done
On all the Earth abroad.
As it has been in Ages paſt,
Is now, as firſt begun,
Glory, and Praiſe ſhall ever laſt,
Till *Time* his courſe has run.

As Pſalm 25*th.* W. T.

3. To Father, and the Son,
And holy Ghoſt therefore:
And Spir't, be praiſe as firſt begun,
Henceforth for evermore.

As Pſalm 51*ſt. all* 8*ths.*

4. To Father, Son, and Holy Ghoſt,
All Praiſe and Glory be therefore:
As in beginning was, is now,
And ſhall remain for evermore.

As Pſalm 50*th.*

5. To Father, Son, and Spirit ever bleſt,
Immortal Praiſe and Glory be addreſt;
As it has been, in ages long ago,
So it is now, and ſhall continue ſo:
To the laſt bounds of Date, and Time extended,
And ſhall endure, when Time his Courſe has ended.

As Pſalm 104*th.*

6. To Father, Son, Spir't, all Praiſe be addreſt,
By Angels and Saints of ev'ry Degree:
To God in Three Perſons, one God ever bleſt,
As it has been, now is, and ever ſhall be.

Gloria Patri's, &c.

As Pſalm 111*th*. W. T.

7. To God the Father, Son,
And Spirit, Three in One,
All Praiſe and Glory be:
As 'twas in ages paſt,
Is now, and ſo ſhall laſt,
To all eternity.

As Pſalm 112*th*.

8. To God Almighty, Father, Son,
And Comforter the Holy Ghoſt;
Be Honour, Praiſe, and Worſhip done,
By Saints and Angels ſacred Hoſt:
As 'twas in Ages heretofore,
Is now and ſhall be evermore.

To Pſalm 113*th*.

Sing the ſame as to *Pſ.* 51*ſt.* to the 4 laſt Lines.

As Pſalm 121ſt.

9. To Father, Son, and Holy Ghoſt,
Th' eternal Three in One;
Be all Obeiſance done,
By Saints and Angels ſacred Hoſt:
As 'twas, it ſo ſhall be,
Henceforth, eternally.

As Pſalm 122*d*. W. T.

10. All Praiſe to Father, Son,
Him Praiſe as firſt begun,
And to the Holy Ghoſt therefore:
For it begun the ſame,
And ever ſhall remain,
World without end, for evermore.

As Pſalm 124*th*.

11. To God moſt high, the Father, and the Son,
And Holy Ghoſt, all worſhip, thanks and praiſe,
Be Glory now, as was in former days:
From *Time*'s firſt Date in always has been done,
And ſhall be ſo, when *Time* his courſe has run.

As Pſalm 125*th*. *Firſt Metre*.

12. To Father, Son, and Holy Ghoſt,
The bleſt eternal Three in One,
Be Honour, Praiſe, and Worſhip done:
Rejoyce in God ye ſacred Hoſt,
For it begun the ſame,
And ever ſhall remain.

Gloria Patri's.

As Pſalm 126*th.* W. T.

13. All Glory be unto the Father, and the Son,
And Holy Ghoſt; be Honour, Thanks, and alſo
(Praiſe;
Ev'n as it was, when Time and Date it firſt begun,
So it is now, and ſhall remain henceforth always:
One God we'll ſtill adore in Trinity,
Whoſe boundleſs Love endures Eternally.

As Pſalm 148*th.* W. T.

14. To God, the Father, Son,
And to the Holy Ghoſt:
Be Praiſe, as firſt begun,
Sing all ye ſacred Hoſt:
Praiſe God on high, as it has been,
So ſhall remain Eternally.

Note, *That the* Hymns, *&c. that follow the* Book *of* Pſalms, *may be ſung to any of the foregoing* Tunes *of the like* Meaſures.

The End of the Second BOOK.

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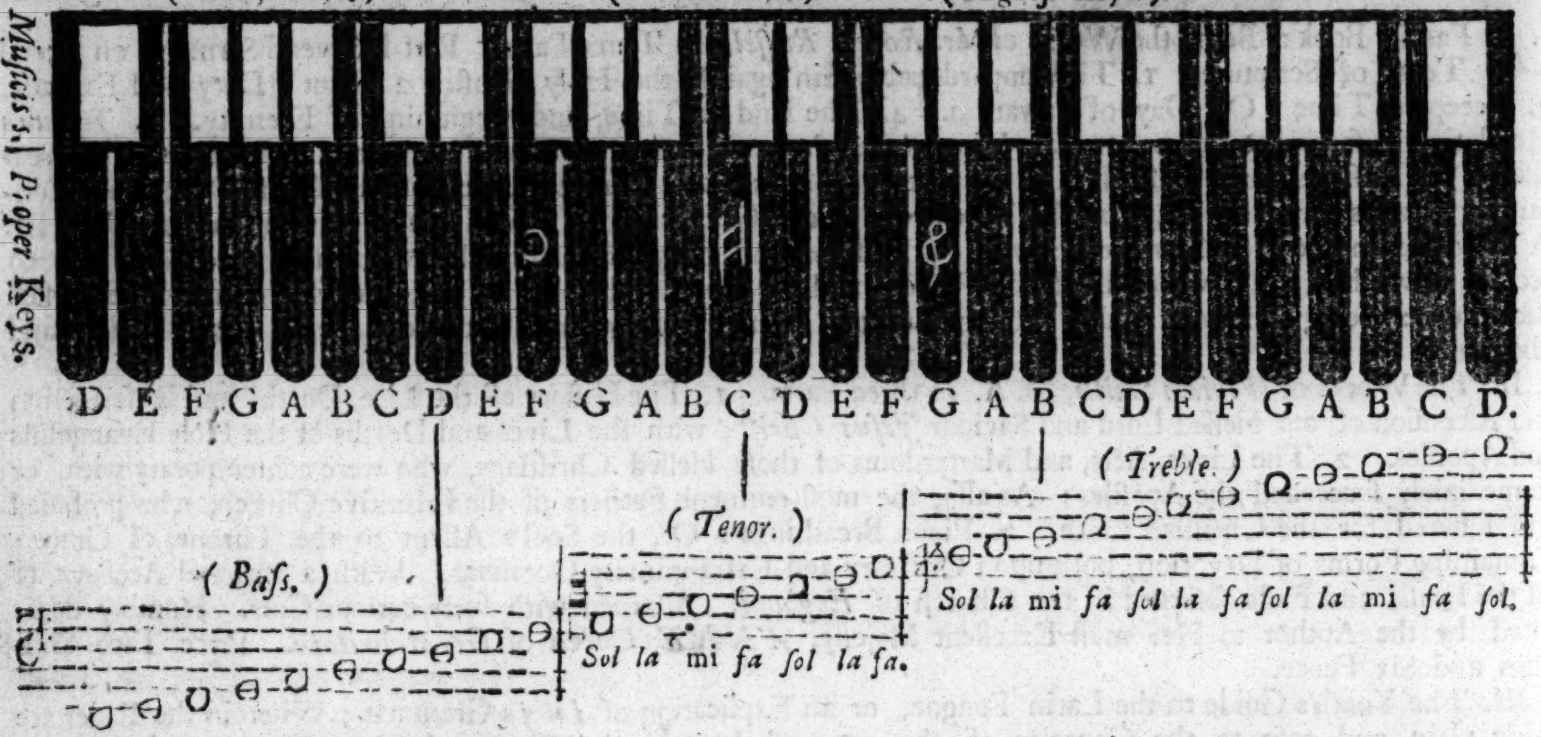
A Scale of MUSICK, *proper for either* Voice, Organ, Virginals, Harpſichord, *or* Spinet: *In the three uſual Cliffs.*



Explanation.—This *Scale* is drawn in a very curious Form in the 3 uſual Cliffs; The *Vocal Scale* by way of *Sol, Fa*; and the *Inſtrumental Scale* by way of *Letters*: The *Proper Keys*, are commonly *Black*, and *Tuned* according to common Scale of Muſick; all 8ths, or *Octaves* being the very ſame again both above and below. The *Muſicis's*, are commonly *white*, and made of *Ivory*, and are *Tuned Semi*, or *Half-Tones*, being fixed between the *whole Tones*, and uſed to make any *proper Key*, or *Note* either *flat* or *ſharp*. — Obſerve, That in the *Syſtem* of every 8th, or *Octave*, there are two *Semi*, or *half Tones* fixed in the proper *Keys*, *viz.* from *B* to *C*, and from *E* to *F*, all the reſt being *whole Tones* (in every *Octave*) both above and below; unleſs they be *Tranſpoſed* to other Places by the help of either *Flats*, or *Sharps*; which the *Gamut*, and other *Rules* will plainly demonſtrate, *&c.* —— Yours, *W. Tans'ur.*

A Compleat Melody:

OR,

The Harmony of SION.

BOOK III.

CONTAINING

A New, and Select Number of Divine *Hymns*, and easy *Anthems*; on several Occasions: With a *Scale* of *Musick* proper to either *Voice*, *Organ*, *Virginals*, *Harpsicord*, or *Spinet*. With several *Canons*, of *Two*, *Three*, and *Four Parts*, in *One*.

The whole is Composed in *Two*, *Three*, and *Four* Musical *Parts*, according to the most *Authentick Rules*; and set down in *Score*, (and *Figur'd*) for either *Voice* or *Organ*. Corrected and Enlarged.

By *WILLIAM TANS'UR*, of *Ewell*, (near *Epsom*) in the County of *Surry*; Who Teacheth the same. (Author of *The Melody of the Heart.*)

O Praise the Lord with me: And let us magnify his Name together. Psalm xxxiv, 3.

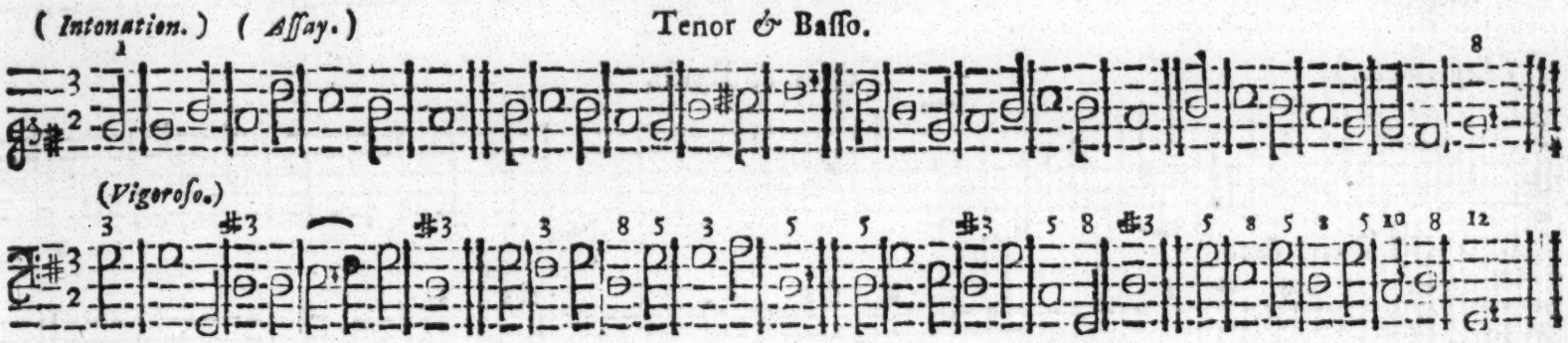
LONDON:

Printed by ALICE PEARSON, for JAMES HODGES, at the *Looking-Glass* on *London-Bridge*. Also sold by the AUTHOR, at *Ewell*, in *Surry*. M DCC XXXVI.

82

Divine Hymns, *and eaſy* Anthems, *on ſeveral Occaſions.*
By Mr. William Tans'ur.

I. An HYMN on *Chriſtmas-Day.* Compoſed for Two Voices. *W. T.*



I.

With Heart and Voice let us accord,
To Bleſs and Praiſe thy Name, O Lord:
For all the Benefits which thou
Upon us daily doſt beſtow.

II.

But chiefly for that Giſt alone,
In giving us thine only *Son*:
Our Nature on him for to take,
Our Peace with thee, O Lord, to make;

III.

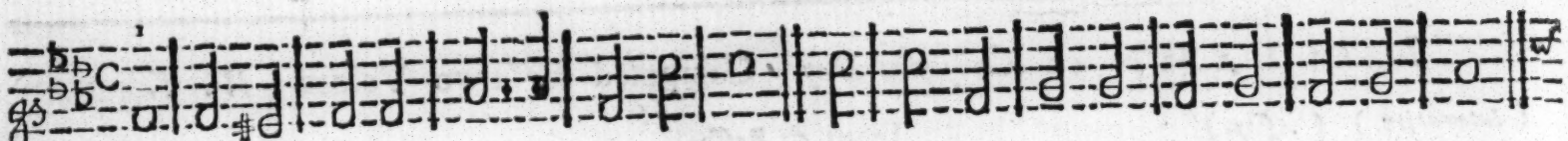
Then let us Mortals here on Earth,
Now for to celebrate his *Birth*:
With one accord, joyn Heart and Voice,
And with the *Hoſt* of Heav'n rejoyce.

IV.

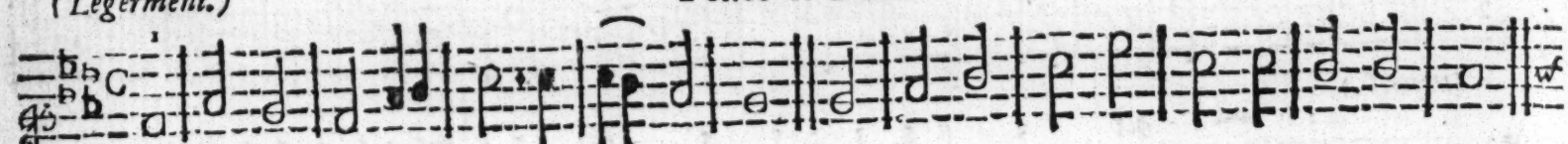
With *Angels* and *Arch-Angels* ſing,
The Praiſes of our Heav'nly King:
Hal—le—lu—jah, Hal—le—lu—jah,
Hal—le—lu—jah, Hal—le—lu—jah.

II. *An* HYMN, on *Good-Friday.* Compoſed in Three Parts *W. T.*

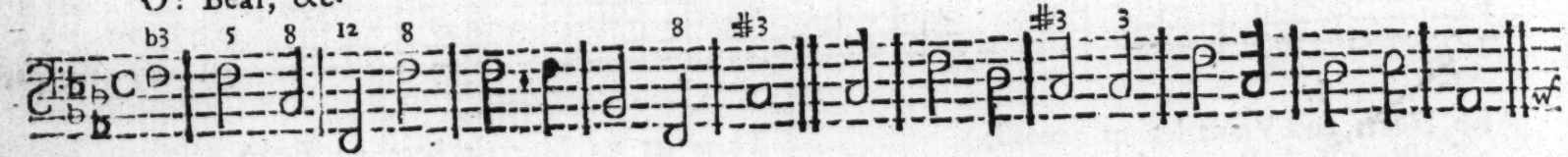
Cantus.



(*Legerment.*) Tenor & Baſſo.



O! Bear, &c.



I.

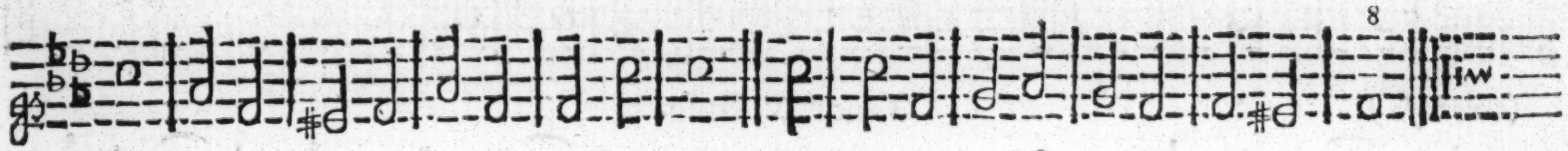
O! Bear in Mind how *Chriſt* was crucify'd,
And how the *Jews* our Sav'our did deride :
Nail'd to the *Croſs* he was, with Arms out ſtretch'd,
Thro' pangs of Death, deep Groans and Sighs he [fetch'd.

II.

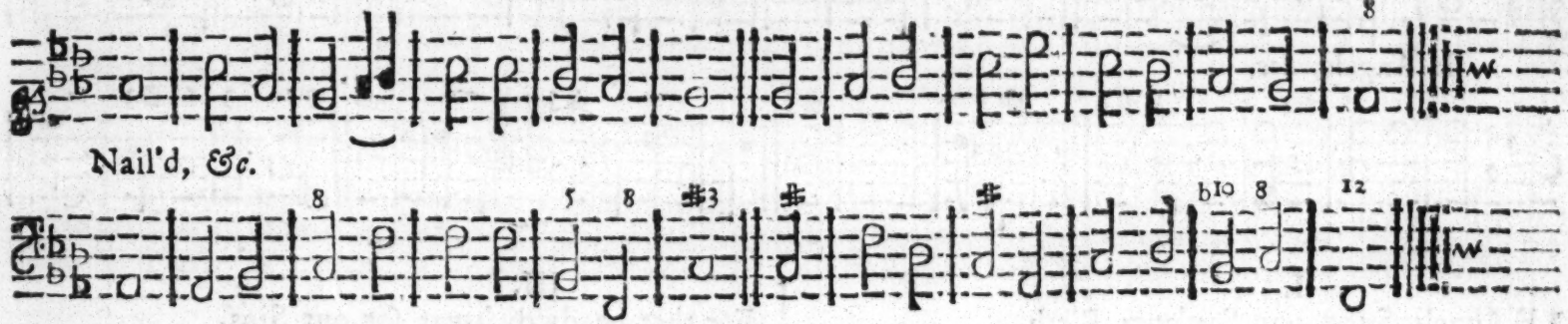
Whoſe ſacred *Voice,* this doleful ſound did cry,
Eli, Eli, La-ma-ſa-bac-tha-ni :
Which pow'rful *Notes,* all thunders did out do,
Rending the *Rocks,* and *Temple Vail* in two.

Continued.

Cantus.



Tenor & Baſſo.



III.

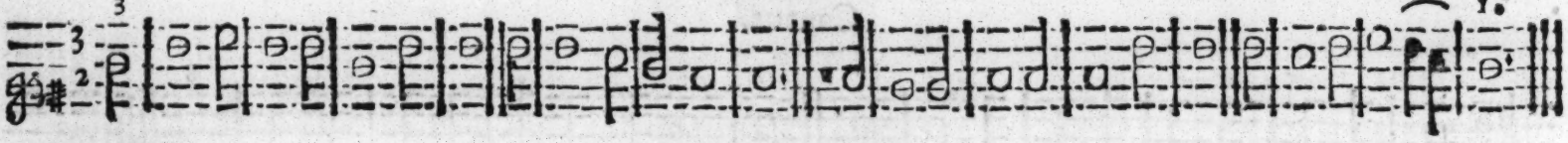
Which made the *Earth* to ſhake, and alſo thoſe,
Who had been long in *Graves* forthwith aroſe:
Give up the Ghoſt, then did our *Sav'our* dear,
And thro' his tender Side, they thruſt a *Spear.*

IV.

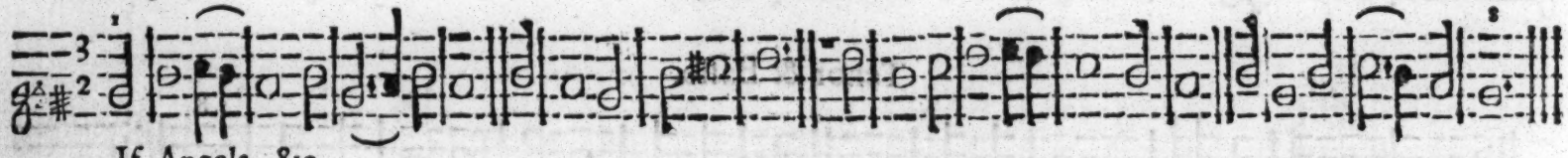
From theſe *Five Wounds* that iſſu'd from his Veins,
Flows *Bread* of Life, and *Wine* that entertains
His *Holy Saints*; if they receive it juſt,
And in God's holy Name, do put their truſt.

III. *An* HYMN, on *Easter-Day.* Compoſed in Three Parts. *W. T.*

Cantus.



(*Gratioſo.*) Tenor & Baſſo.



If Angels, &c.

I.

IF Angels Sung our Sav'ours Birth,
Upon that Heav'nly Morn:
We well may imitate their Mirth,
Now he again is Born.

II.

Chriſt being rais'd by pow'r divine,
And reſcu'd from the Grave:
Shall die no more, death ſhall on him
No more Dominion have.

III.

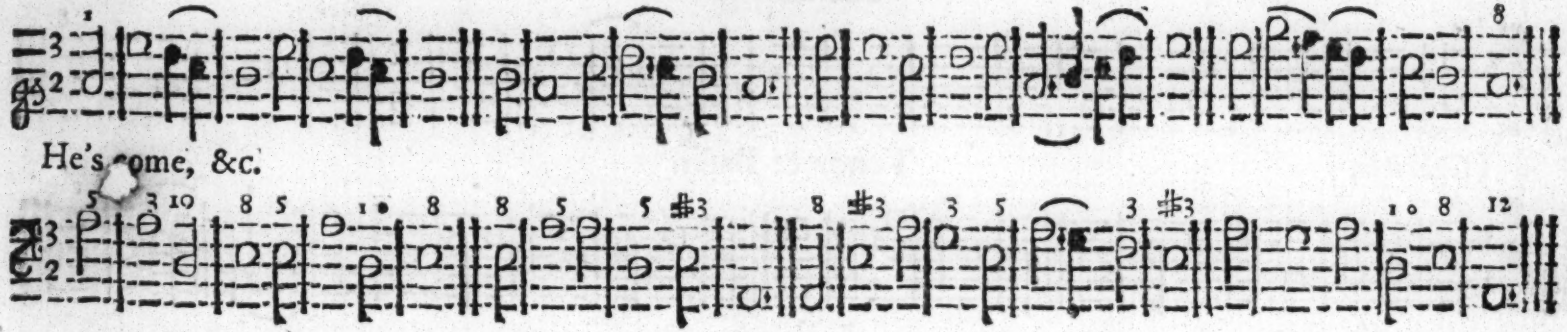
For that he dy'd, 'twas for our Sins,
He once vouchſaf'd to die:
But that he lives, he lives to God
For all Eternity.

IV.

So count your ſelves as dead to Sin,
But graciouſly reſtor'd:
And made, henceforth, alive to God,
Thro' *Jeſus Chriſt* our *Lord.* *To Father, Son,* &c.

IV. *An* HYMN, on *Whit-ſunday.* Compoſed in Two Parts. *W. T.*

(Piano.) Tenor & Baſſo.



I.

HE's come, let ev'ry Knee be bent,
All Hearts new Joy reſume:
Let Nations ſing with one Conſent,
The *Comforter* is come.

II.

What greater Gift, what greater Love?
Can God on Man beſtow:
'Tis half the Angels Heav'n above,
And all our Heav'n below.

III.

Hail Bleſſed *Spirit!* no not one Soul,
But thy Influ'nce doth feel:
Thou doſt our darling Sins controul,
And fix our wav'ring Zeal.

IV.

Thou to the Conſcience doſt convey,
The Cheeks that all muſt know:
Thy Motions firſt does point the Way,
Then gives us Strength to go.

V.

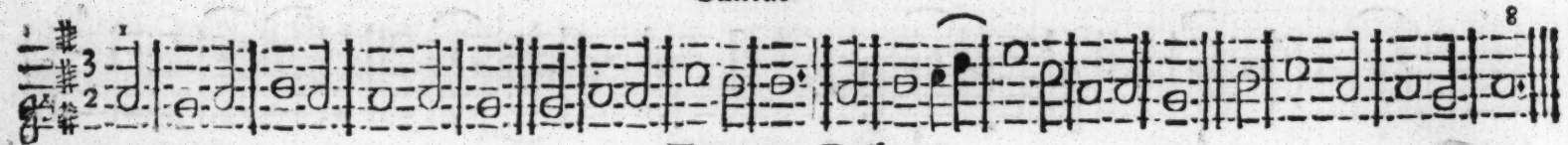
As *Pilots* by their Compaſs ſteer,
'Till they their *Harbours* find:
So do thy ſacred Breathings (here)
Guide ev'ry wand'ring Mind.

VI.

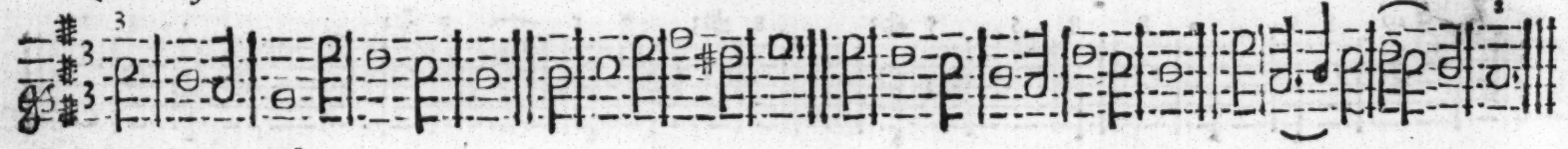
But thou, O Lord, our Sins impeach,
The World's rough *Billows* roar.
But following thee, we're ſure to reach
The ſafe *Eternal Shore.*

V. *An* HYMN, on *Trinity-Sunday.* Compoſed in Three Parts. *W. T.*

Cantus.



(*Gratioſo.* Tenor & Baſſo.



Lord, *Tune, &c.*

I.

LOrd *Tune* our Souls with one accord,
To Praiſe thy Name above:
And fix our *Faith* in thee, O Lord,
That none the ſame can move.

II.

Increaſe our Faith, we thee deſire,
That we may worſhip Thee:
O *Holy Ghoſt!* our Souls inſpire
With Faith of *Trinity.*

III.

O Lord, convert each wand'ring Soul,
And bring them to this Light:
And let thy Grace his Sins controle,
And guide his Steps aright.

IV.

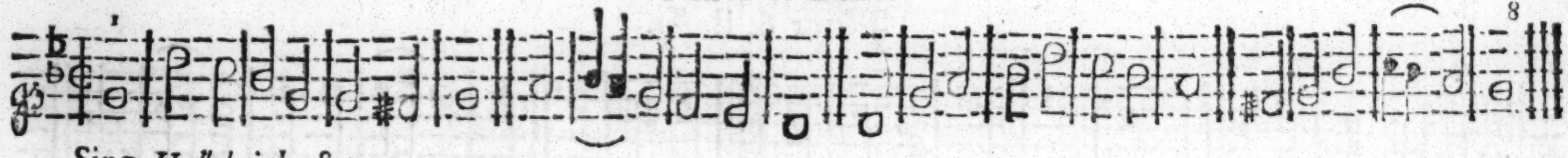
To God be praiſe in Perſons three,
One God we'll ſtill adore:
In *Trinity,* and *Unity,*
Henceforth for evermore.

VI. An HYMN on the *Holy Communion*. Compoſed in Three Parts. *W. T.*

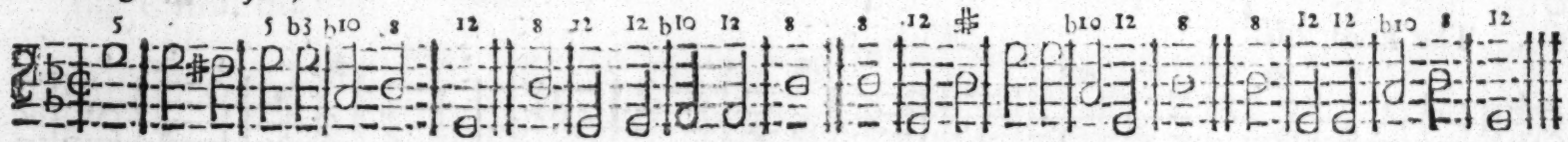
(Piano.)

Cantus.

Tenor & Baſſo.



Sing *Hallelujah*, &c.



I.

SIng *Hallelujah* to the Lord,
Who nobly entertains
His holy Saints, with Bread and Wine
That iſſu'd from his Veins.

II.

He gave his Body to be broke,
And unto Death to bleed:
That we his Sacred Blood might drink,
And on his Fleſh might feed.

III.

This precious Fountain ever ſprings,
Where living Waters flow;
And they who freely drink of them,
No want ſhall ever know.

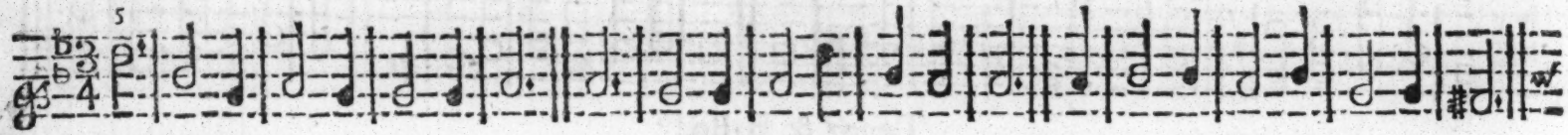
IV.

Live then, O *Chriſt*, O *Lamb* of God!
Thy Throne eſtabliſh'd be:
For ever may all Hearts and Tongues,
Sing Praiſes unto Thee.— *To Father, Son,*

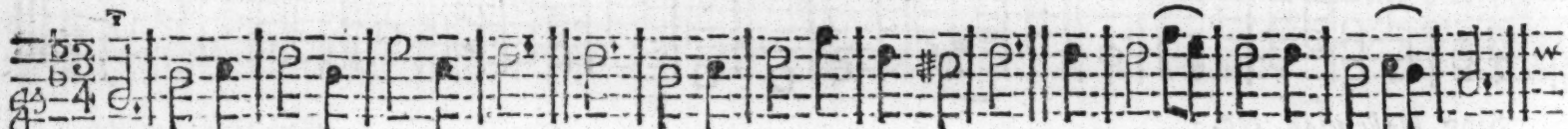
VII. *An* HYMN, taken out of the 23*d. Pſalm.* Compoſed in Three Parts. *W. T.*

(*Piano*)

Cantus.



Tenor & Baſſo.



The Lord, &c.

I.

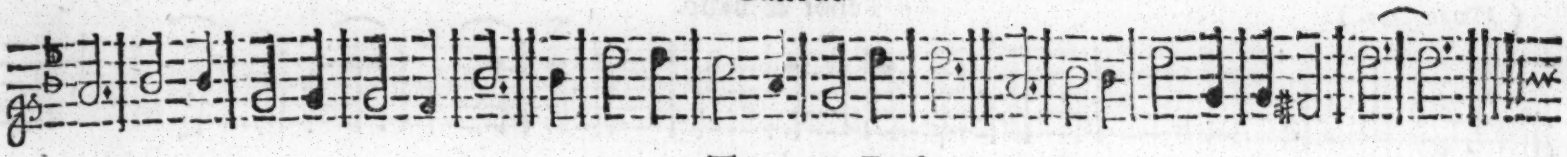
THE Lord my Paſture ſhall prepare,
And feed me with a Shepherd's Care;
His Preſence ſhall my Wants ſupply,
And guard me with a watchfull Eye:
My Noon-day Walks he will attend,
And all my Midnight Hours defend.

II.

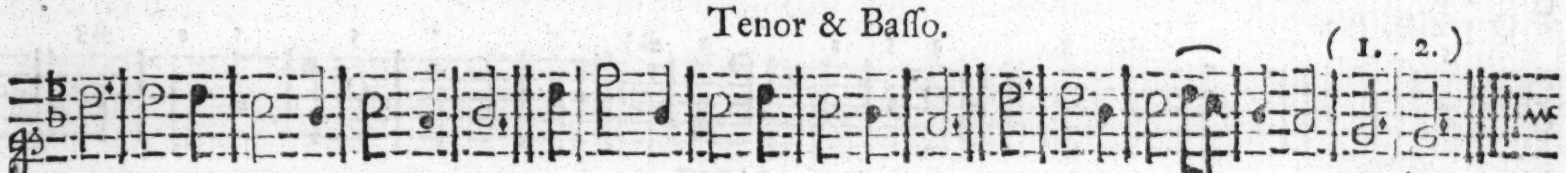
When in the ſultry Globe I faint,
Or on the thirſty *Mountains* pant;
To fertile *Vales* and dewey *Meads*,
My weary wand'ring Steps he leads:
Where peaceful *Rivers* ſoft and ſlow,
Amidſt the verdant Landskip flow.

Continued.

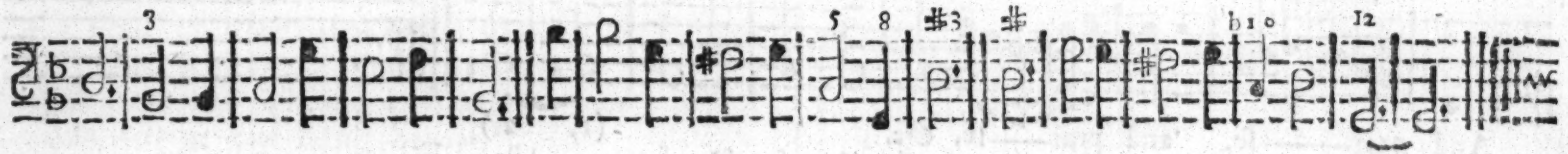
Cantus.



Tenor & Baſſo.



And Guard, &c.



III.

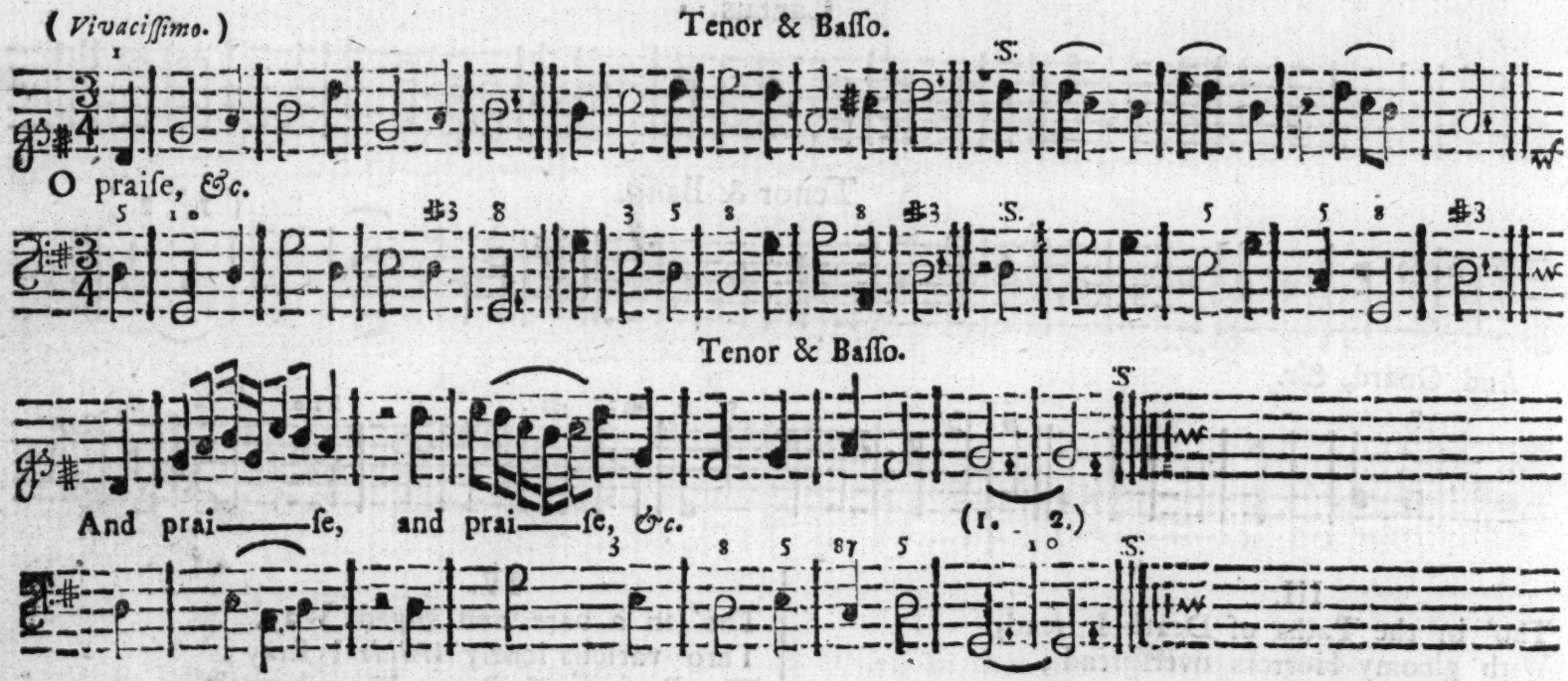
Tho' in the Paths of Death I tread,
With gloomy Horrors overſpread;
My ſtedfaſt Heart ſhall feel no ill,
For thou, O Lord, art with me ſtill:
Thy friendly *Crook* ſhall give me aid,
And guide me thro' the diſmal Shade.

IV.

Tho' in a bare and ruged Way,
Thro' various lonely *Wilds* I ſtray;
Thy Preſence ſhall my Pains beguile,
The barren Wilderneſs ſhall ſmile:
With ſudden *Greens* and Herbage crown'd,
And *Streams* ſhall murmur all around.

(HALLELUJAH's, *as Page* 130.)

VIII. *An* HYMN, taken out of *Pſal.* 150th. Compoſed in Two Parts. *W. T.*



I.

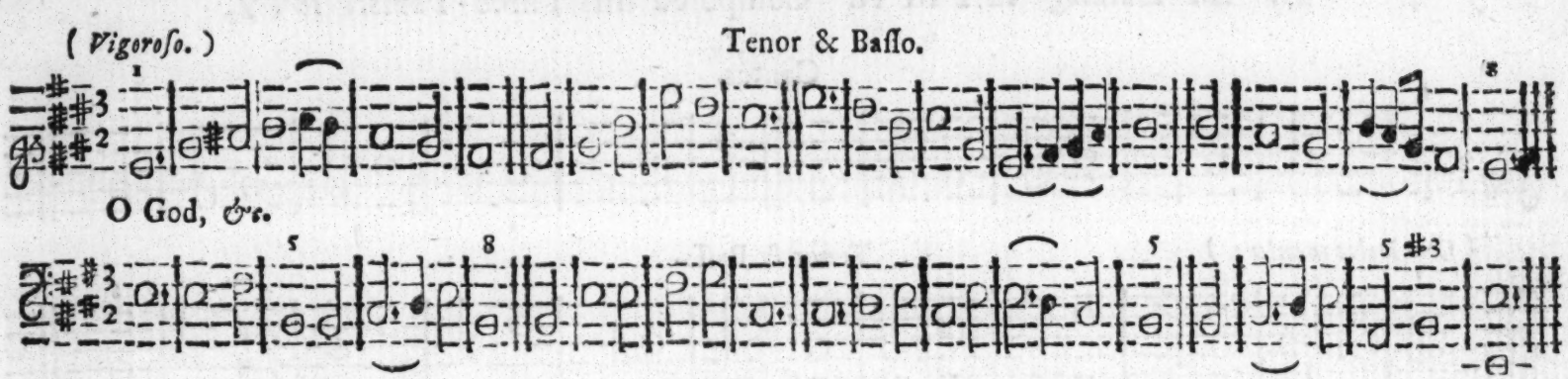
O Praiſe the Lord, enthron'd on high,
And Praiſe him in the Sanctuary :
And praiſe him in his mighty Deeds,
And praiſe, and praiſe him who in pow'r exceeds.

II.

Praiſe him with *Trumpets*, *Viols*, and *Lutes*,
With *Timbrels*, *Organs*, *Harps*, and *Flutes* ;
Pſalt'ries, and *Cymbals*, ſhall record,
And all, and all things breathing, praiſe the Lord.

(*HALLELUJAH.*)

IX. *An* HYMN, *or* Prayer *for the* King's moſt Excellent Majeſty. *W. T.*



I.

O God of Love, that reigns above,
and Rules the Earth alſo:
Send from thy Throne a Bleſſing down,
On *George* our King below.

II.

And grant that he, in unity,
May rule his People well:
That Love and Peace may never ceaſe,
In *England* for to dwell.

III.

May God him bleſs with righteouſneſs,
And let his Study be;
From Day to Day to give God praiſe,
With pure Sincerity.

IV.

In time of War, when *Nations* jar,
And *Diſcord* does remain:
God him protect and each Subject,
And all the *Royal Train.*

V.

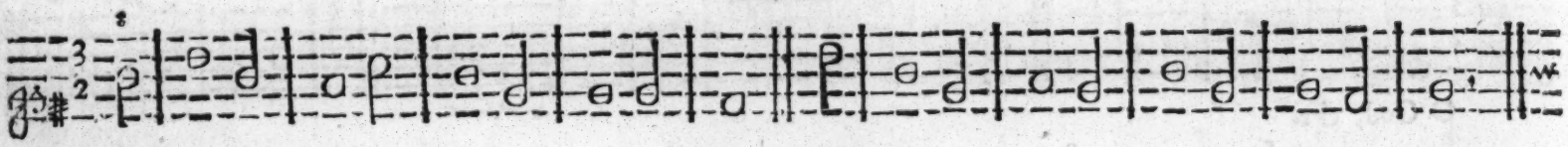
When that pale Death ſhall end his Breath
May he always remain,
With Chriſt above in Peace and Love,
And ſing the bliſsful Theam.

VI.

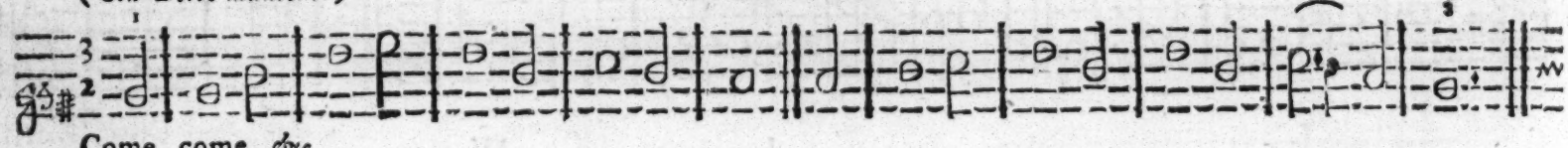
Holy, Holy, Lord, God, Holy,
Praiſe God in Perſons Three:
Both Father, Son, as firſt begun,
And Sp'rit eternally.

X. *An Evening* HYMN. Compoſed in Three Parts. *W. T.*

Cantus.



(*Con Dolce maniere.*) Tenor & Baſſo.



Come, come, *&c.*

I.

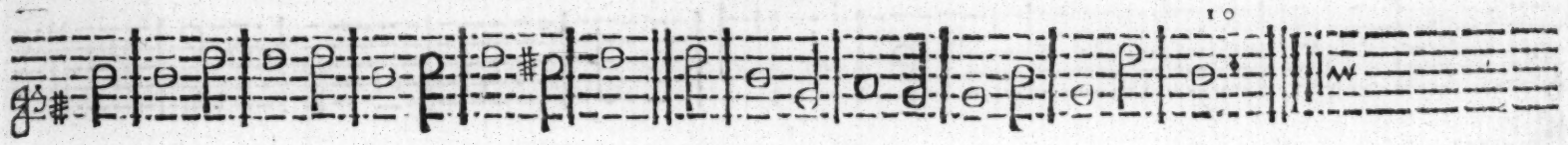
COme, come ſweet Sleep, come, come and cloſe (mine eyes,
And drive away all Daily Vanities:
Let nothing Lord, this Night my Soul annoy,
That in the Morn, I may thee magnifie.

II.

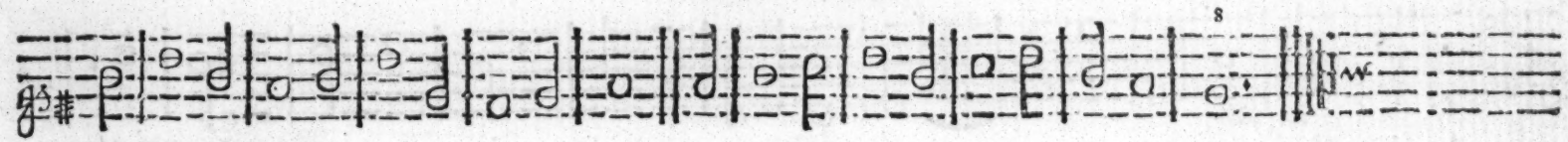
O Guard my Soul, and keep it free from harms,
And claſp me in thine Heav'nly Angels armss:
Then from the Darkneſs Dart a ſhining Ray,
And gild my Midnight with a Glorious Day,

Continued.

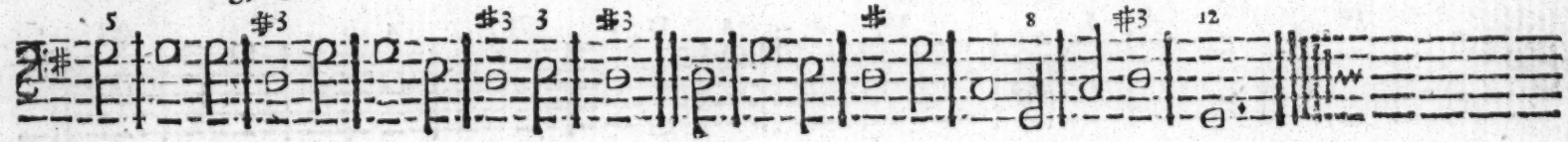
Cantus.



Tenor & Baſſo.



Let nothing, *&c.*



III.

And when the dawning of the Morn I ſee,
Thy Heavenly grace O Lord, inſpire to me;
Then fix my Heart, and Tune my Voice to ſing,
Sweet *Hallelujah*'s to my Heav'nly King.

DOXOLOGY.

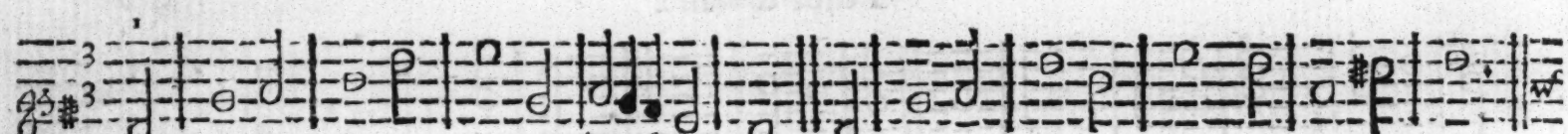
IV.

All praiſe be to the glorious Trinity,
The Three in One, and one in Unity,
The Father, Son, and Spirit we'll adore,
In *Hallelujah* now, and evermore,

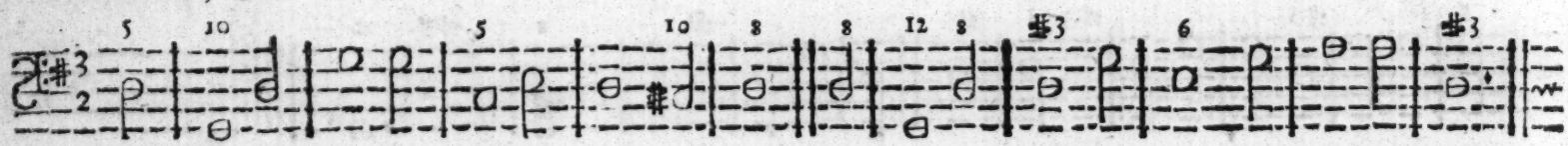
XI. *A Morning* HYMN. Compoſed in Three Parts. *W. T.*

Cantus.

(*Timoroſo.*) Tenor & Baſſo.



Awake, *&c.*



I.

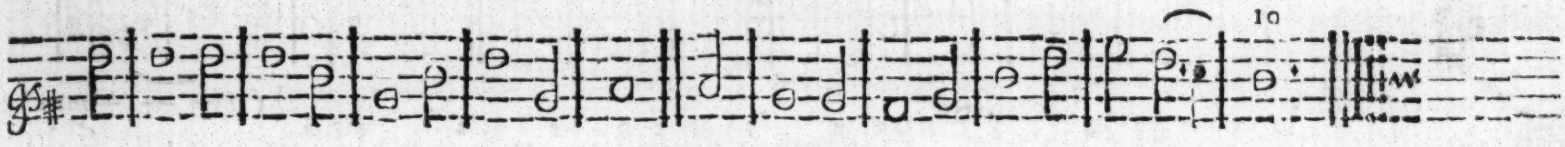
AWake my Soul, ſtir up my drouzey Muſe,
And Tune the ſweeteſt *Notes* that Art can uſe:
Moſt glorious Lord! to thee my Voice I'll raiſe,
And dedicate my *Anthems* to thy praiſe.

II.

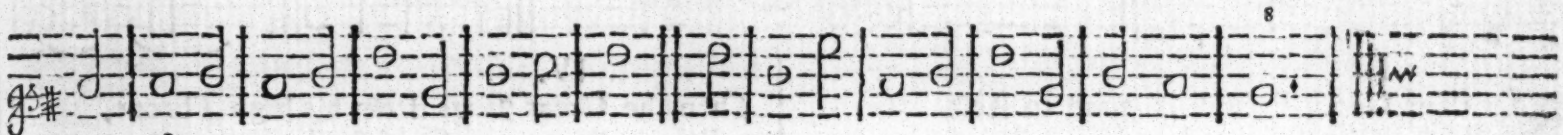
Thou haſt preſerv'd me in the Darkſom Night,
And caus'd mine Eyes to ſee this glorious Light:
My ſofteſt *Notes*, and Tuneful Voice I'll raiſe,
To bleſs thy Name, and celebrate thy Praiſe.

Continued.

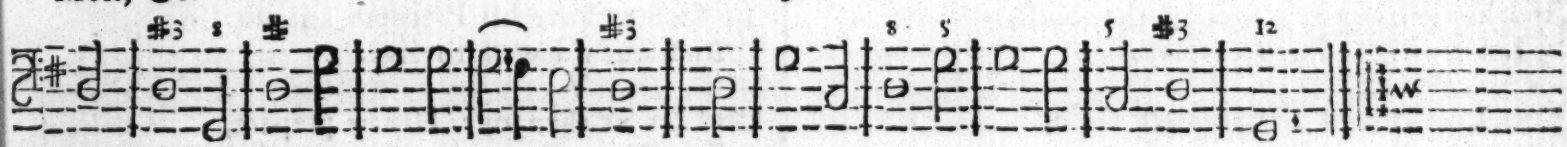
Cantus.



Tenor & Baſſo.



Moſt, *&c.*



III.

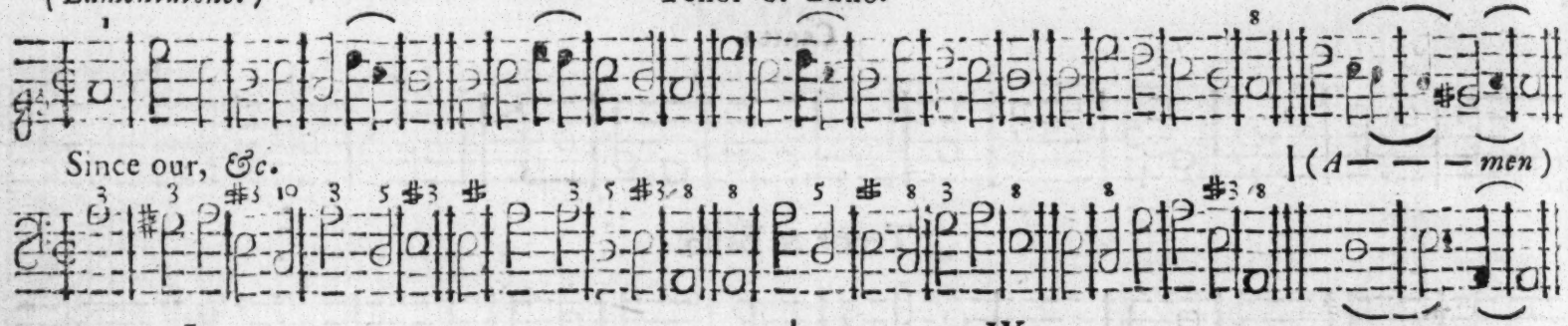
Direct my Paths, O Lord, and guide my Heart,
That from thy Precepts I may never ſtart:
And grant, O Lord, when my Days ended be,
I may receive a Bliſs eternally.

IV. *Doxology.*

All Praiſe be to the glorious Trinity,
The Three in One, and one in Unity:
The Father, Son, and Spirit we'll adore,
In *Hallelujahs* now, and evermore.

XII. *A Funeral* H Y M N. Compoſed in Two Parts. *W. T.*

(*Lamentatone.*) Tenor & Baſſo.



I

SInce our Good Friend is gone to Reſt,
Within the Silent *Grave:*
We hope his Soul's among the bleſt,
Let fruitleſs Sorrow wave.

II.

Our Loſs is now his greateſt Gain,
Let no rude Hand annoy,
His *Duſt* now ſleeps, (exempt from Pain,)
In hopes of future Joy.

III.

We at the great and joyful Day,
Shall all together meet:
And there our awful Homage pay,
At our kind *Maſter's* Feet.

IV.

Then the Great *Judge* from his high Throne,
Bright *Crowns* of Gold ſhall give:
To ſuch as have his Precepts known,
And ſtudy'd well to live.

V.

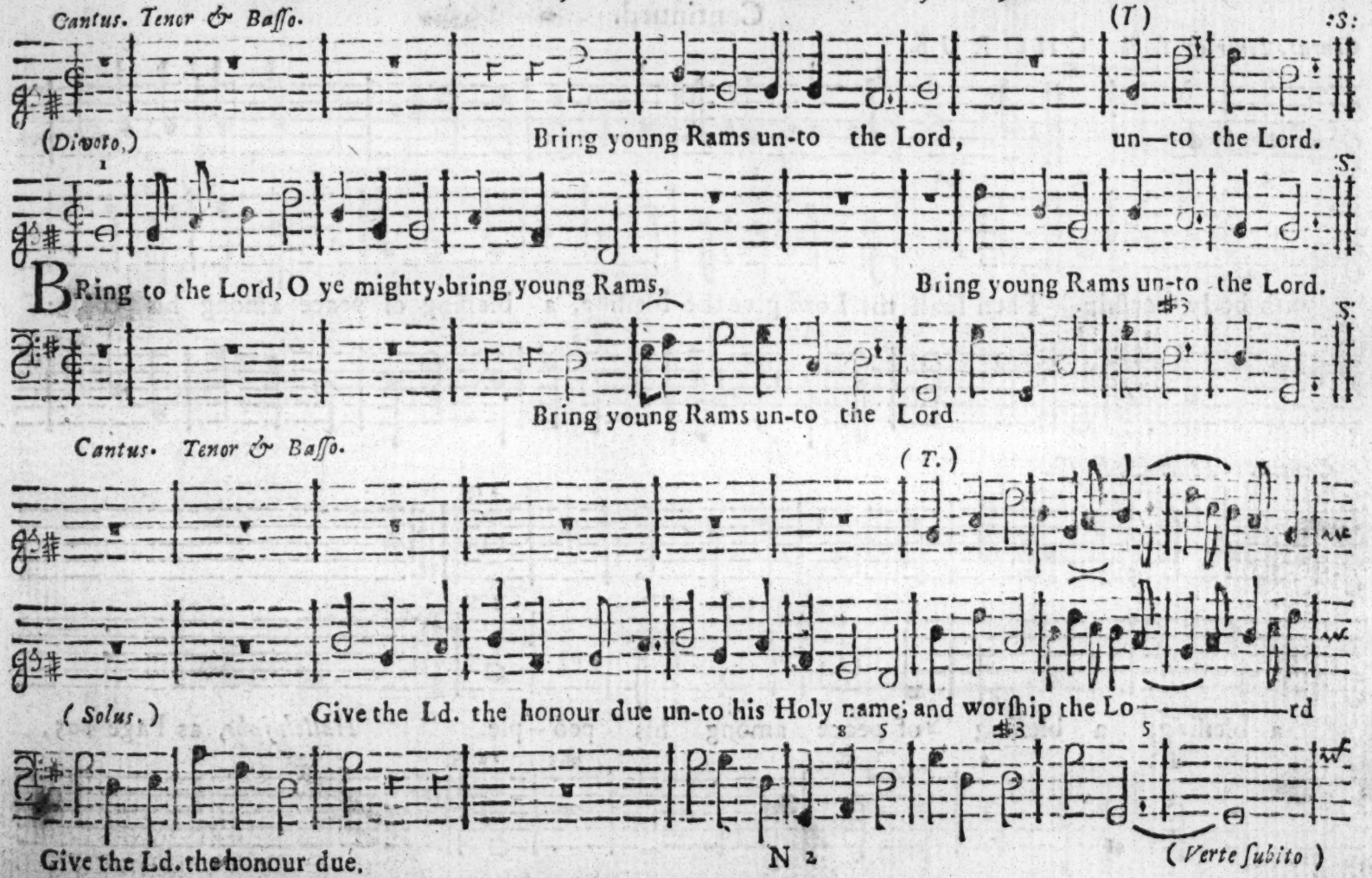
Oh! let us then our Hearts prepare,
For That uncertain *Hour:*
Leaſt *Death* ſhould end our Pain and Care,
In Sin, by *Satan's* Pow'r.

VI.

Lord! give us Grace, our time to ſpend,
In Virtue's prudent Way:
That when our latter Days do end,
No Guilt may us diſmay.—*Amen.*

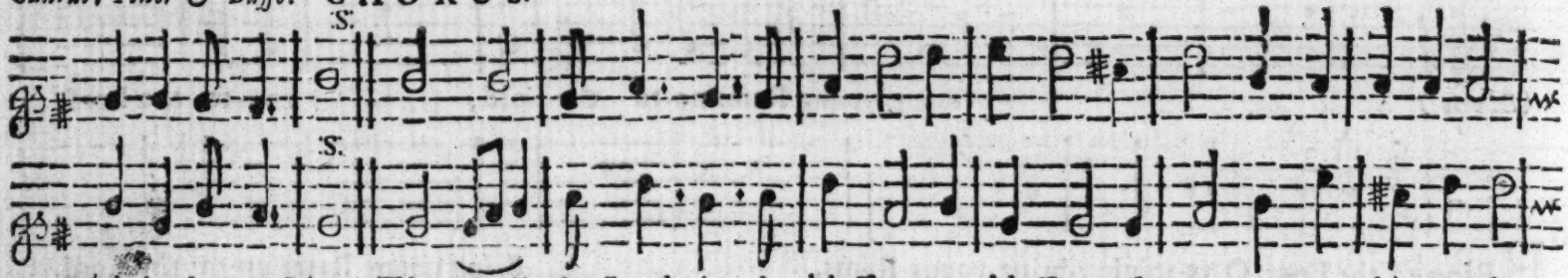
The End of the H Y M N S.

I. *An* ANTHEM, For Three Voices. *Pſal. 29th. W. T.*

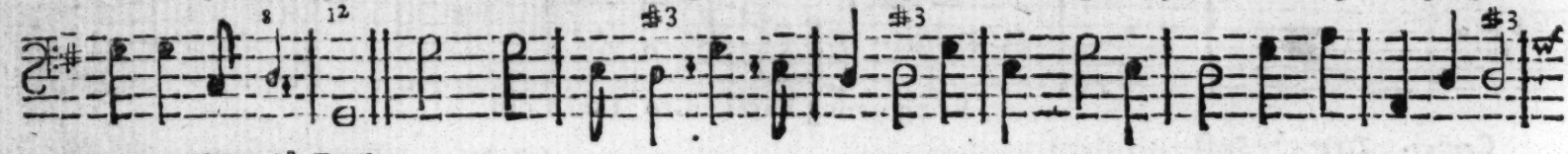


Continued.

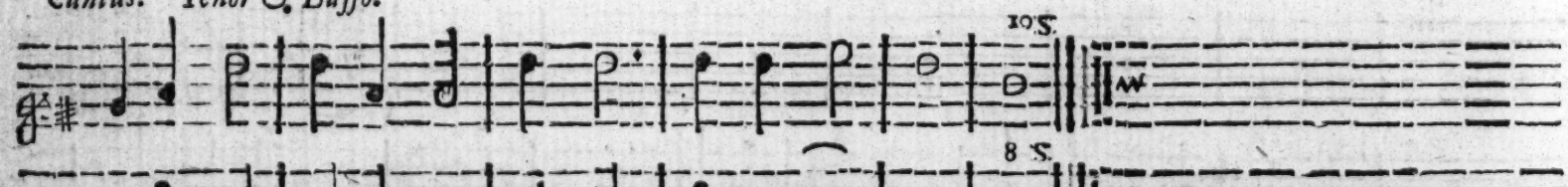
Cantus, Tenor & Baſſo. CHORUS.



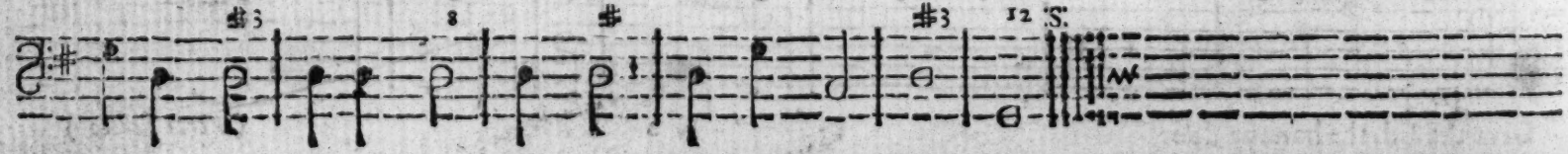
with ho-ly worſhip. Then ſhall the Lord give the bleſſing, a bleſſing of peace among his people:



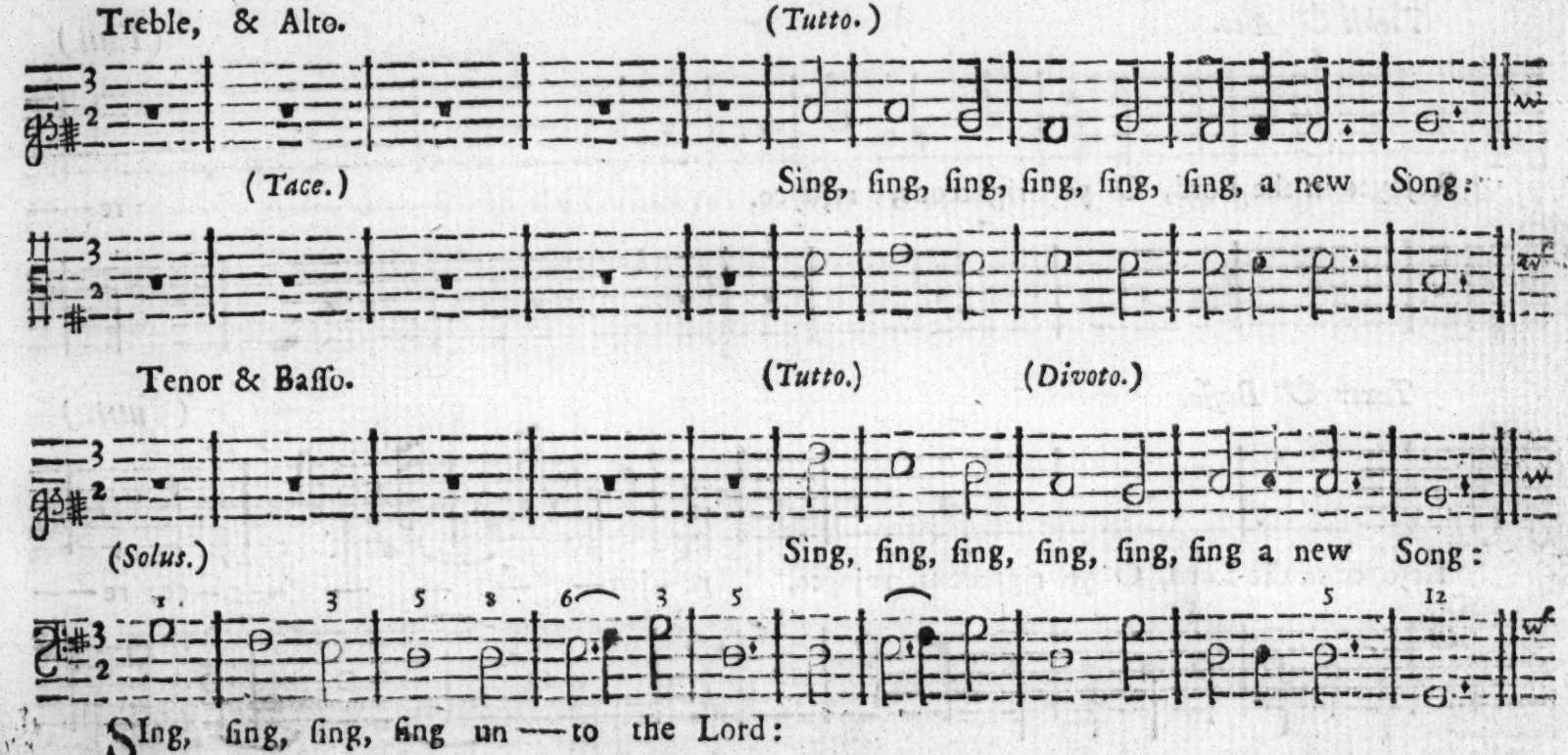
Cantus. Tenor & Baſſo.



a bleſſing, a bleſſing of peace among his peo—ple. *Hallelujahs,* as Page 105.



II. *An* ANTHEM, Compoſed for Four Voices. *Pſal.* 33*d*. *W. T.*



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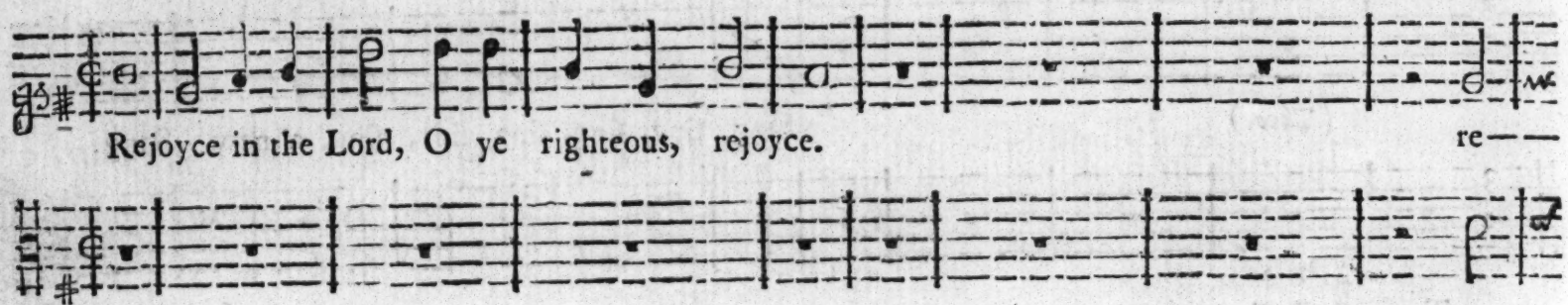
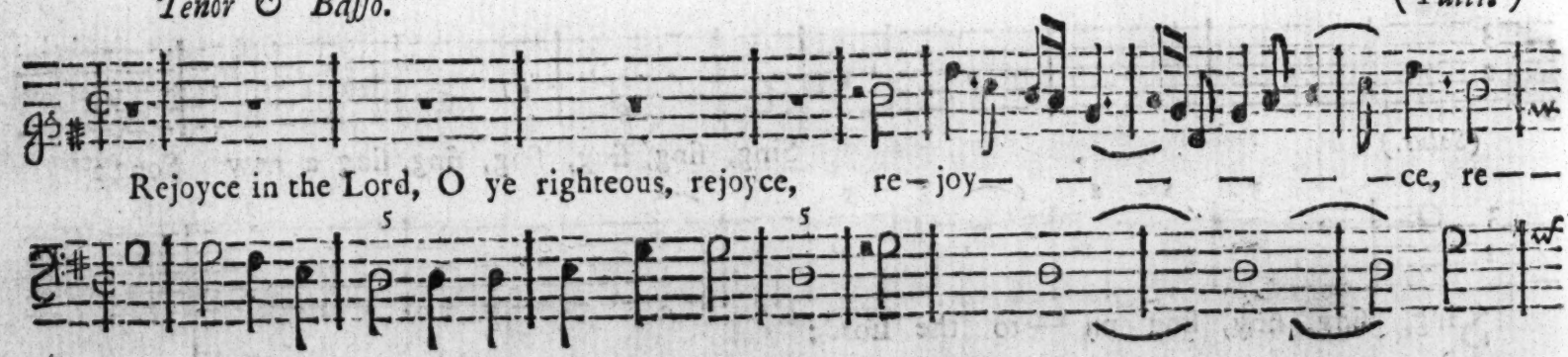
Treble & Alto. (*Tutti.*)

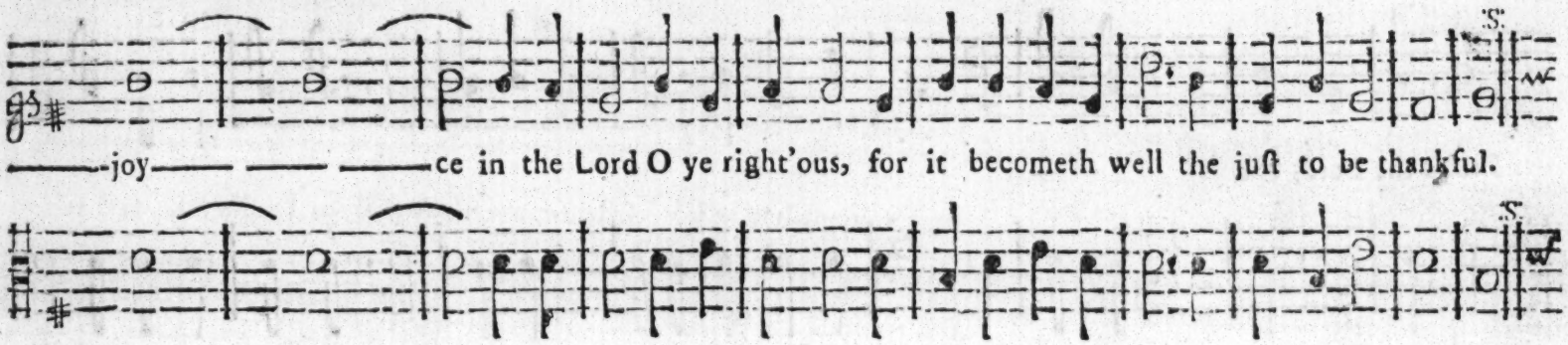


Tenor & Baſſo. (*Tutti.*)

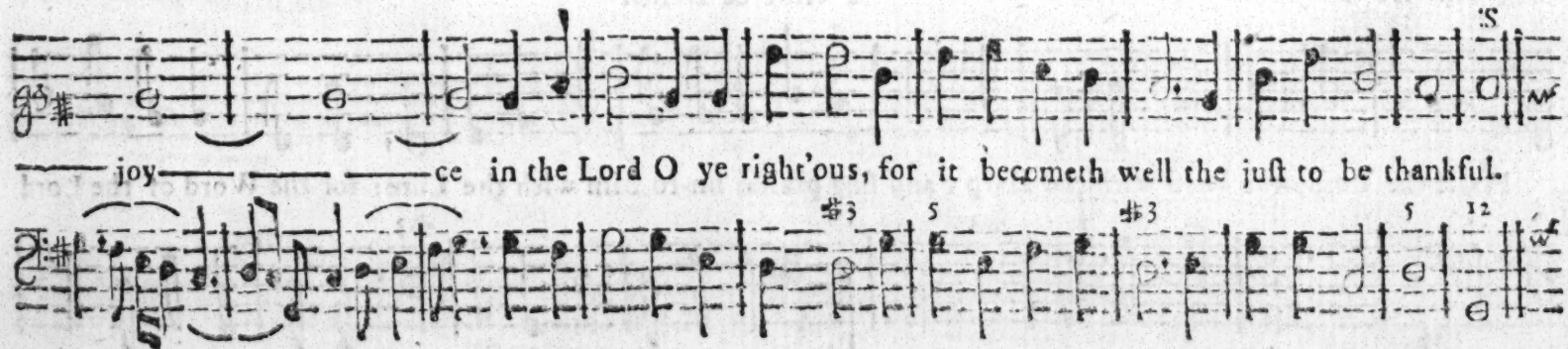


Continued.

Treble & Alto.



Tenor & Baſſo.



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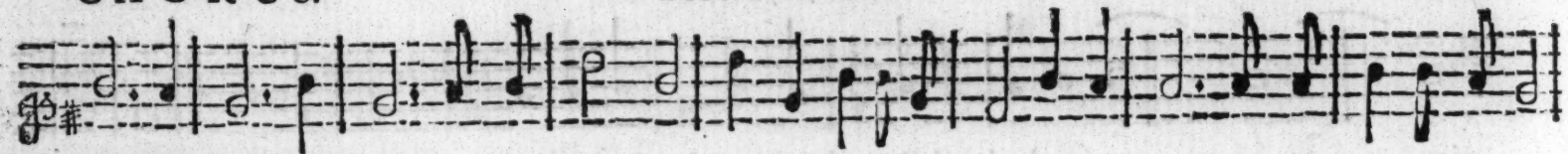
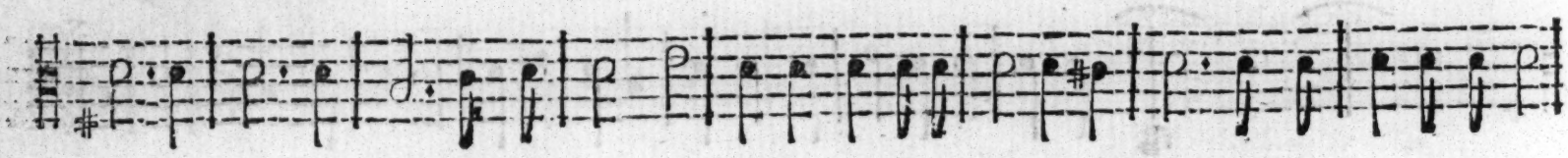
CHORUS. Treble & Alto.

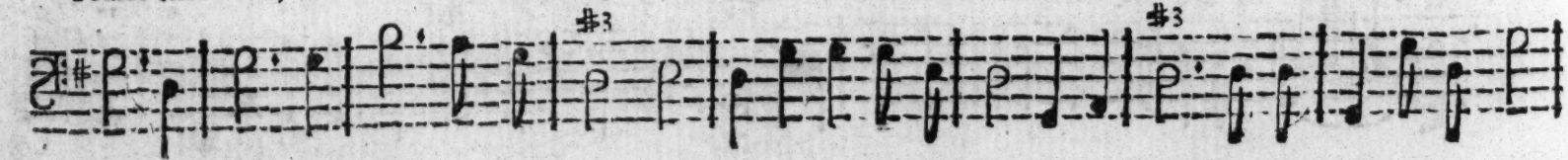


Praiſe the Lord, *&c.*



(*Concerto Groſo.*) Tenor & Baſſo.

Praiſe the Lord, the Lord with the Harp : and ſing praiſes un-to him with the Lute: for the Word of the Lord



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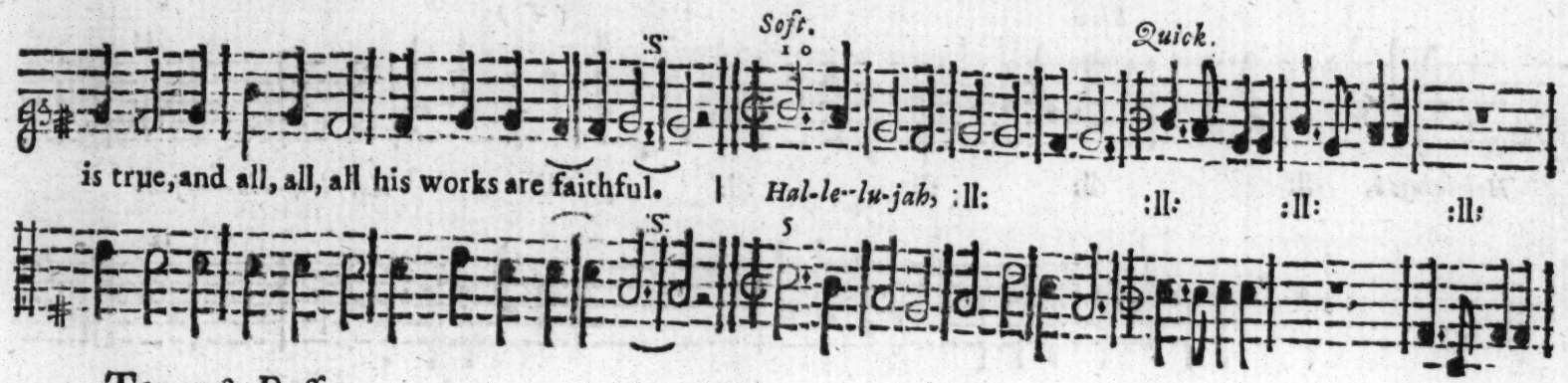
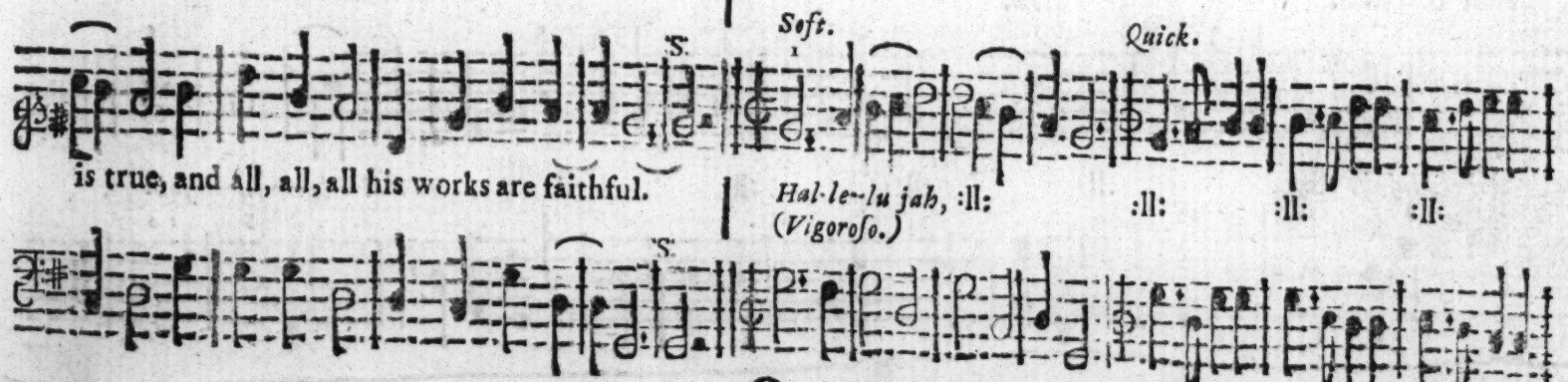
HALLELUJAHS.

Treble, & Contra.



Tenor & Baſſo.



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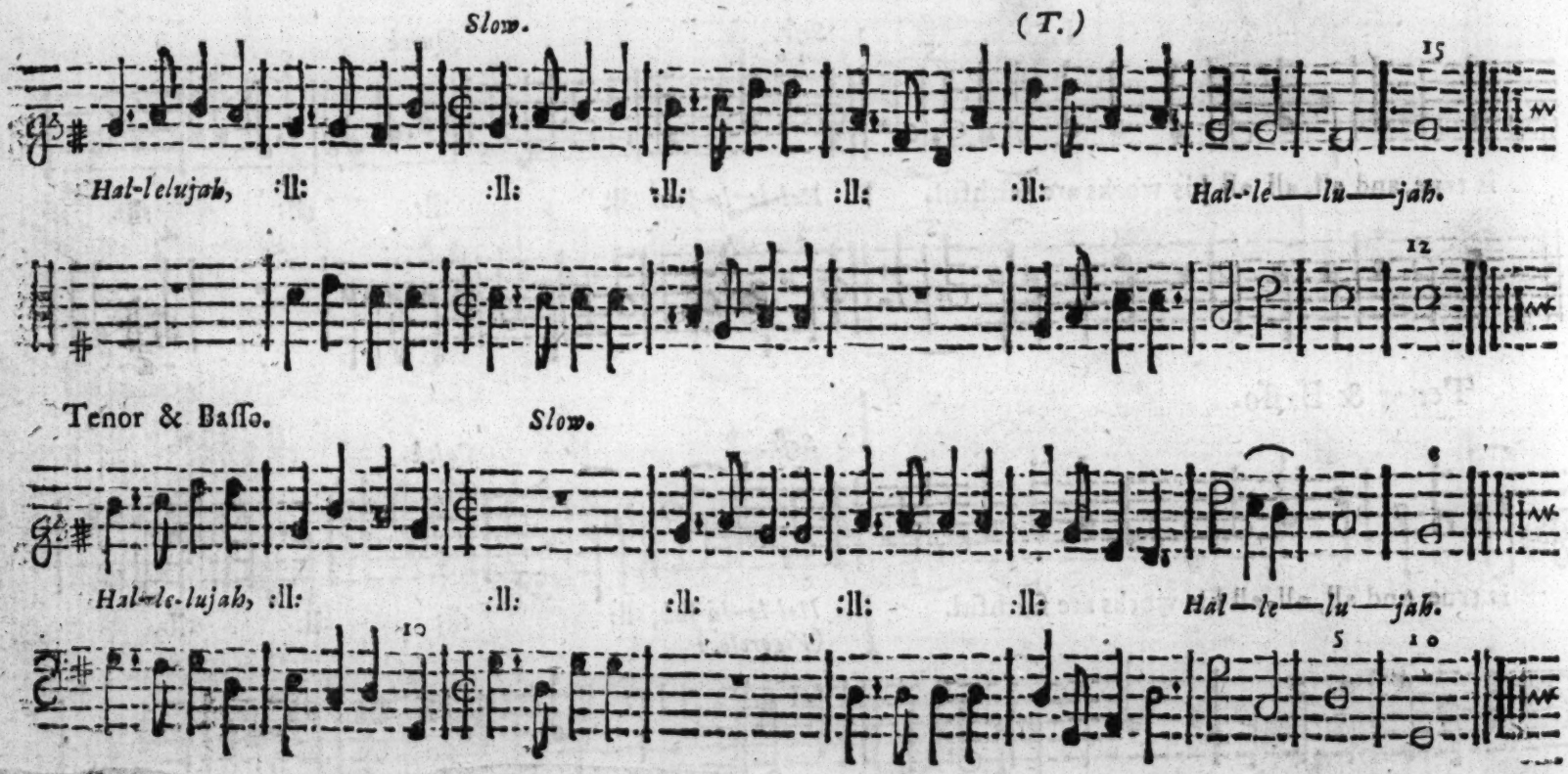
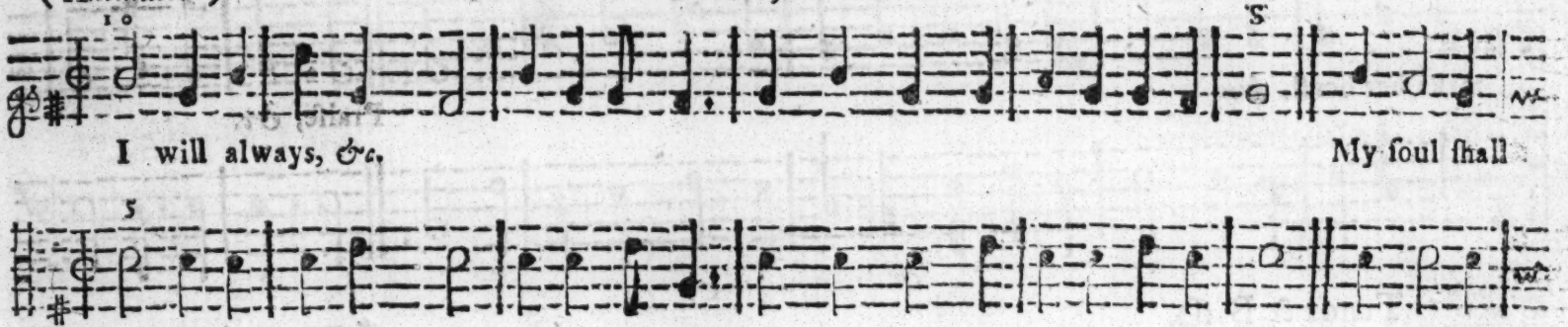
Continued.

Treble, & Contra. HALLELUJAHS.

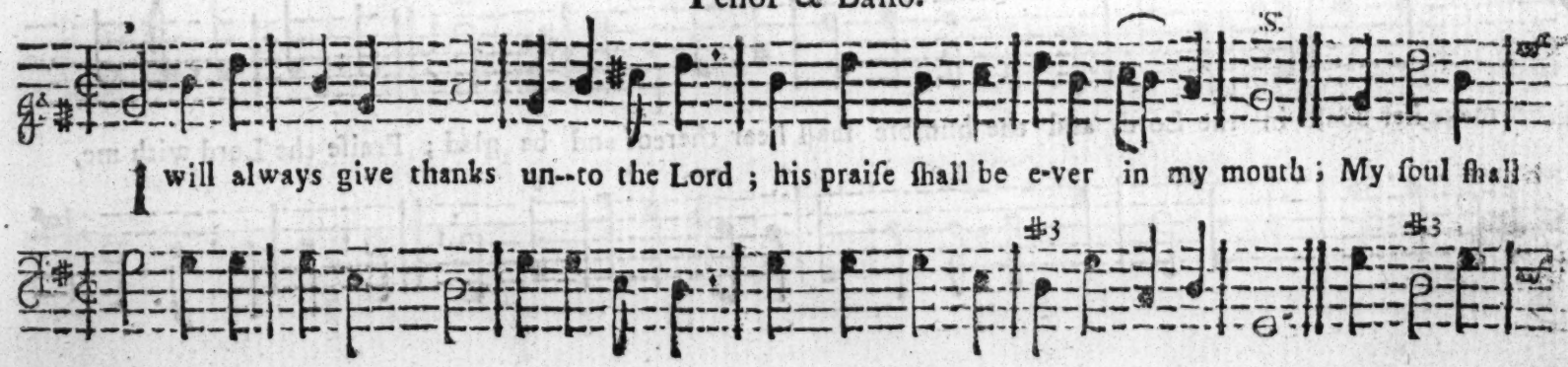


III. *An* ANTHEM. Composed for Four Voices. *Psal. 34th W. T.*

(*Animatio.*) Treble, & Alto.



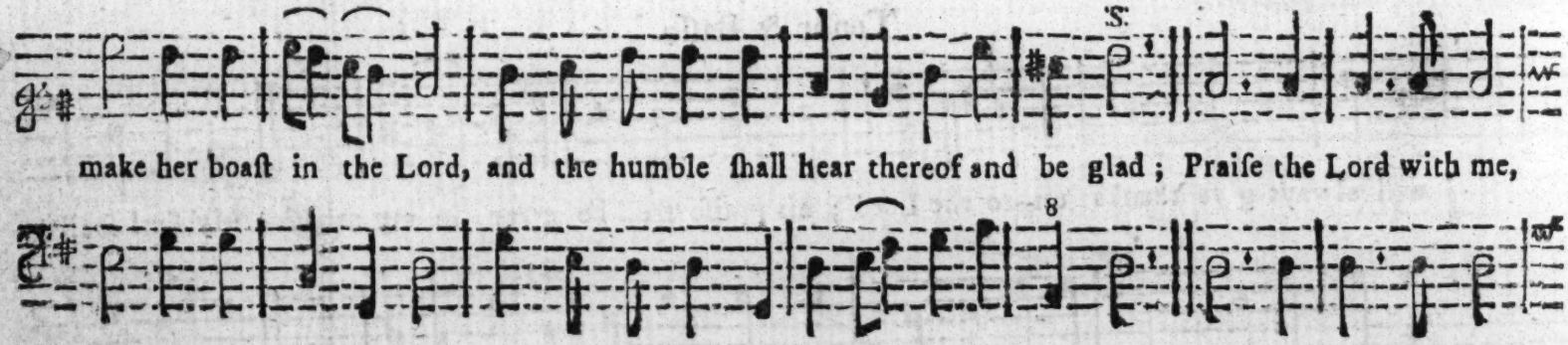
Tenor & Basso.



Continued.

Treble, & Alto.

Tenor & Baſſo. (*Divoto.*)



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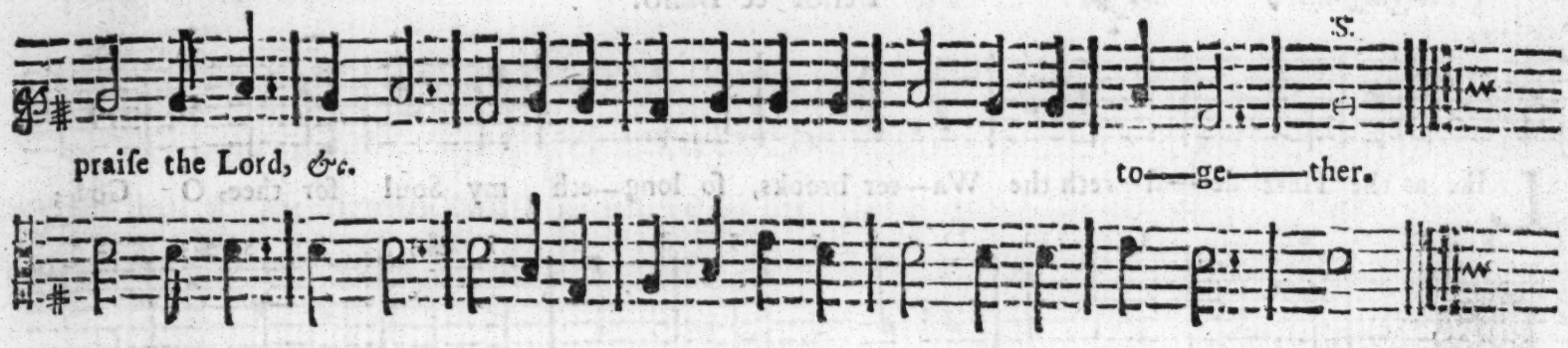
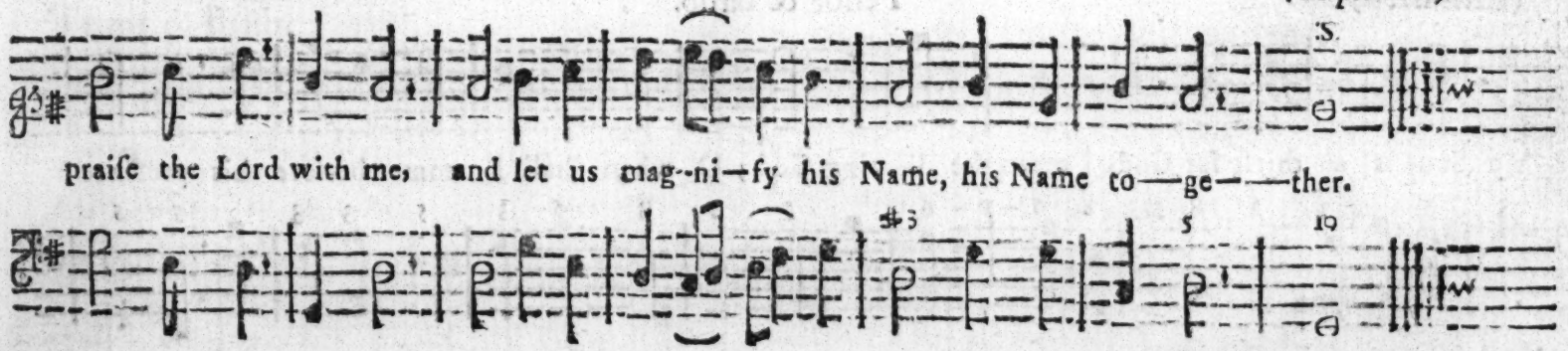
Treble, & Alto.



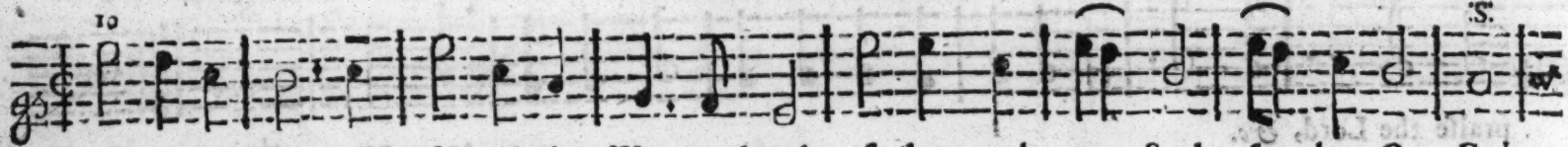
Tenor & Baſſo. (*Replicato.*)



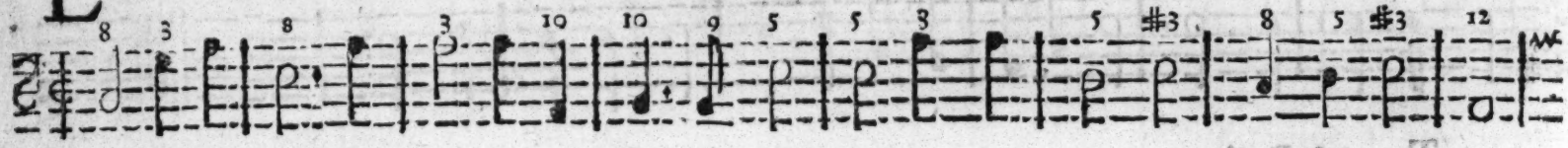
(Hallelujah, *as Page* 105.)

IV. *An* ANTHEM. Compoſed for Two Voices. *Pſal.* 42d. *W. T.*

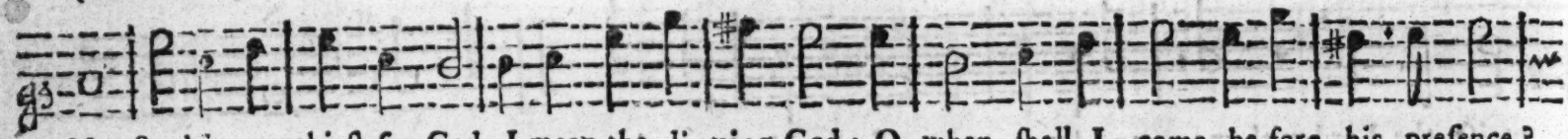
(Languiſſant.) Tenor & Baſſo.



LIke as the Hart de—ſi—reth the Wa—ter brooks, ſo long—eth my Soul for thee, O God;



(Recitativo.) Tenor & Baſſo.

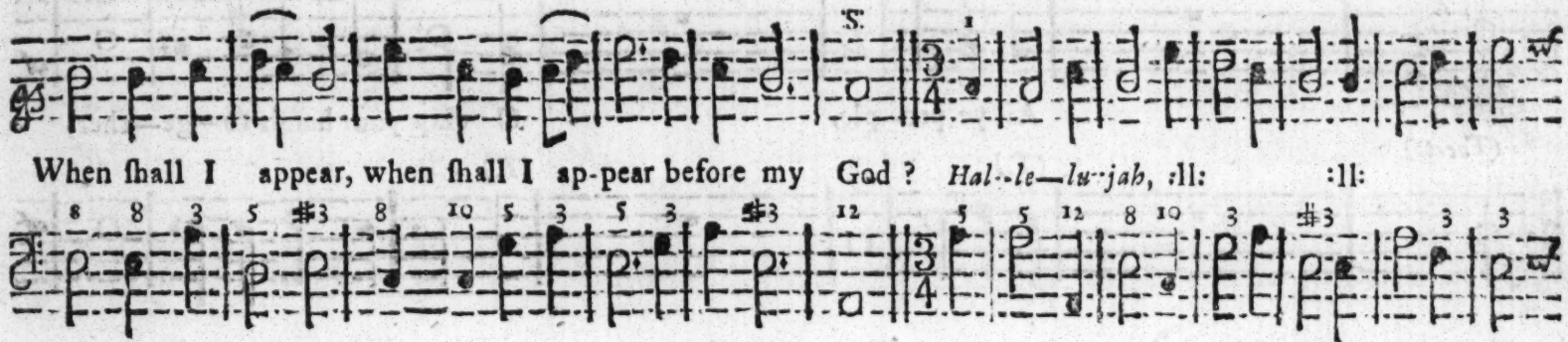


My Soul is a thirſt for God, I mean the li--ving God; O when ſhall I come be-fore his preſence?

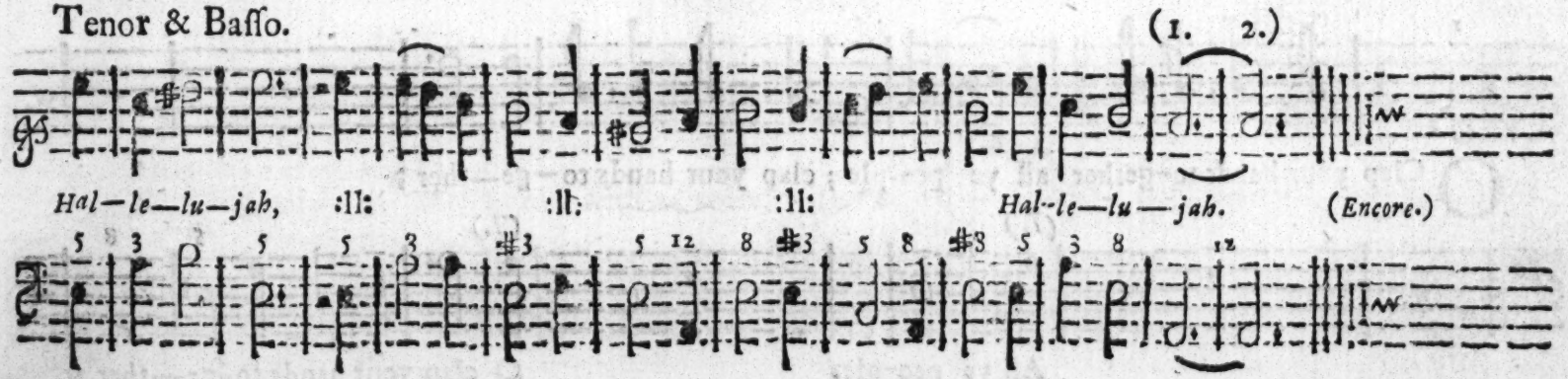
Continued. HALLELUJAHS.

CHORUS.

Tenor & Baſſo.

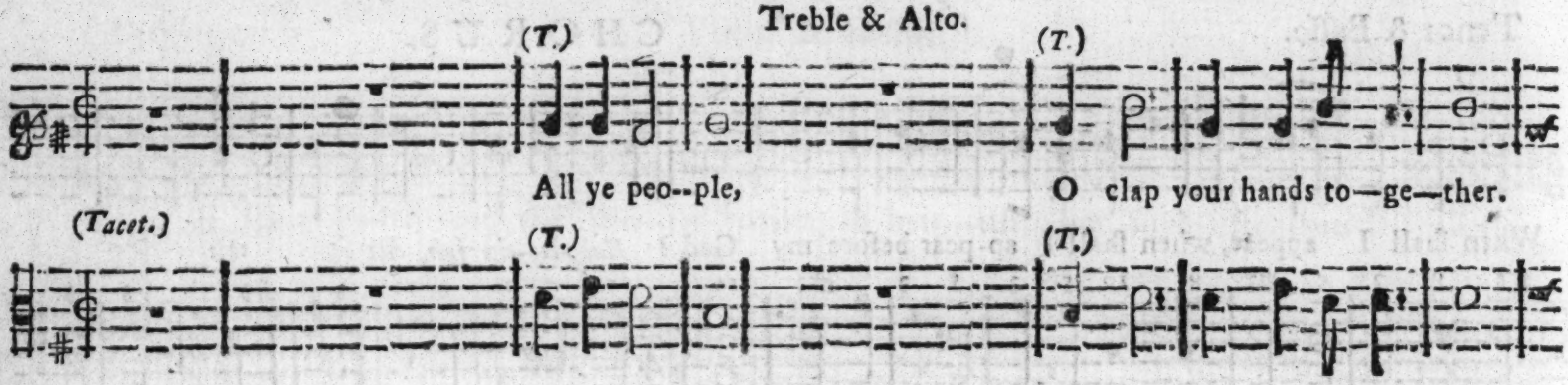


Tenor & Baſſo.

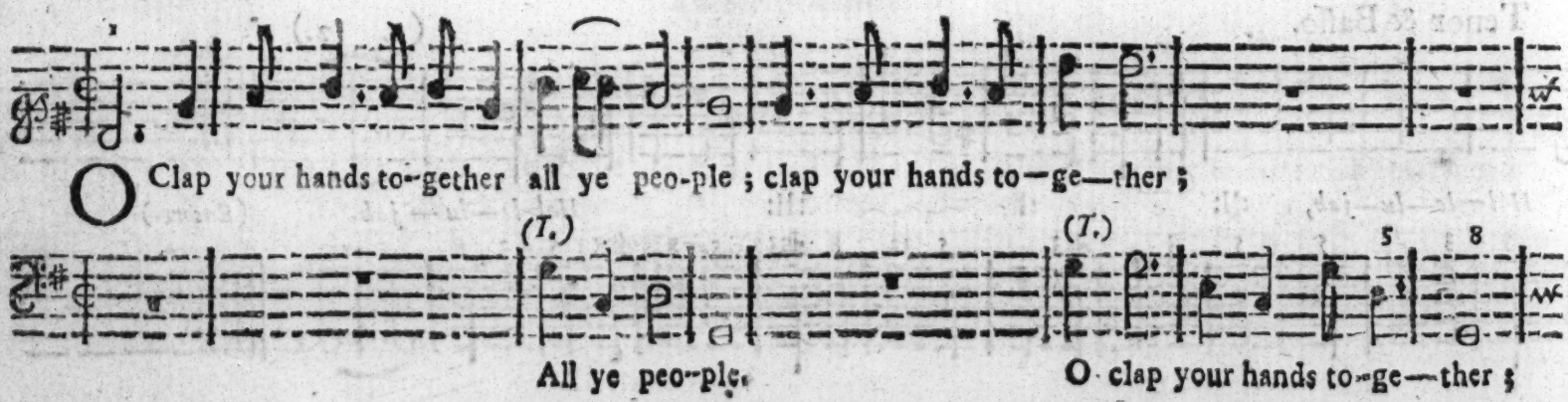


V. *An* ANTHEM. Composed for Four Voices. *Pſal.* 47. *W. T.*

Treble & Alto.

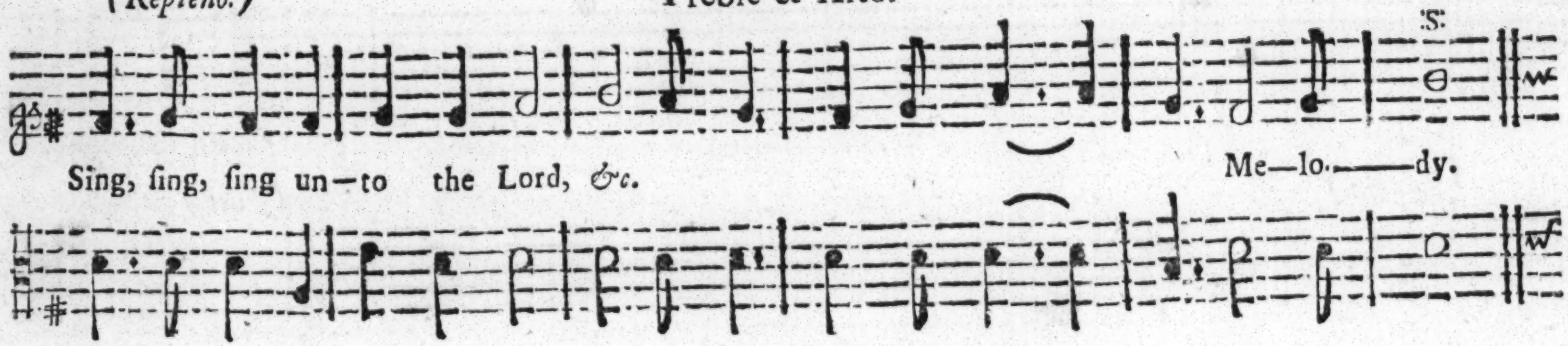


(*Vivace.*) Tenor & Baſſo.

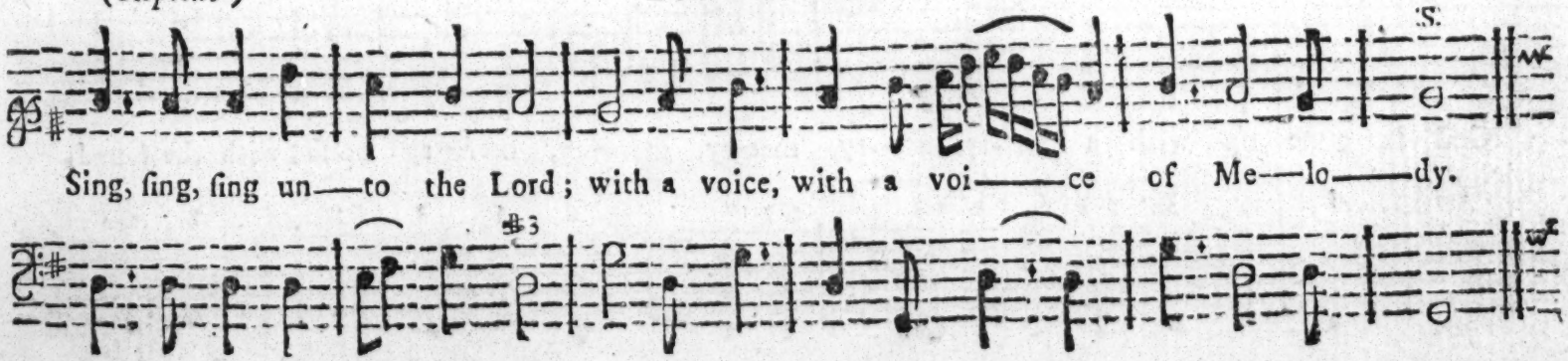


Continued.

(Repieno.) Treble & Alto.



(Repieno) Tenor & Baſſo.



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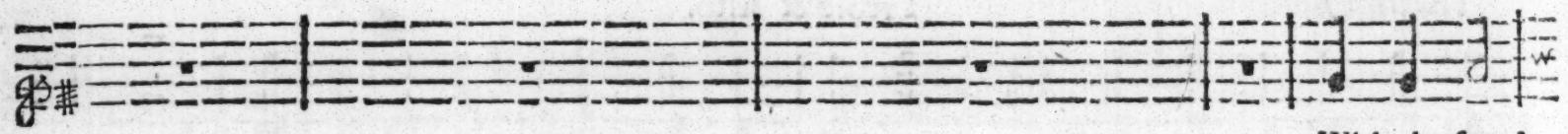
Continued.

Treble, & Alto.

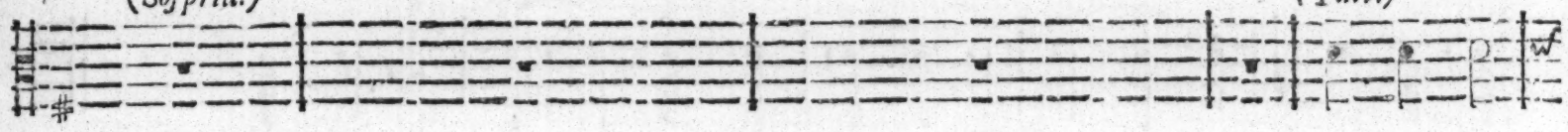
(*Tutt.*)



With the ſound,

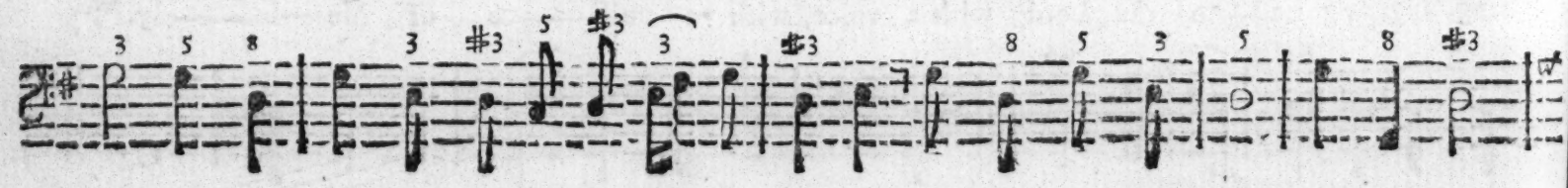
(*Soſpria.*)

(*Tutt.*)



Tenor & Baſſo.

God is gone up with a mer--ry, mer--ry, mer-ry, mer—ry, mer—ry noiſe; with the ſound,



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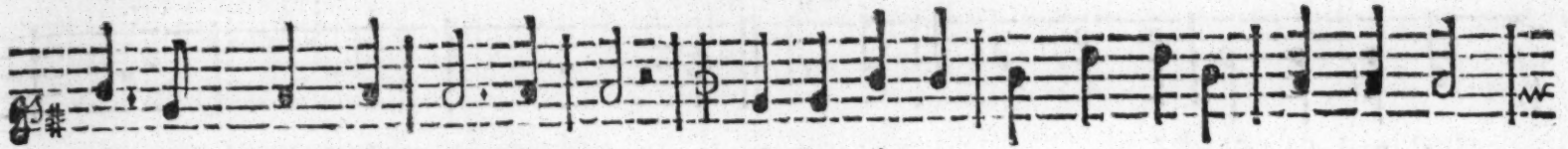
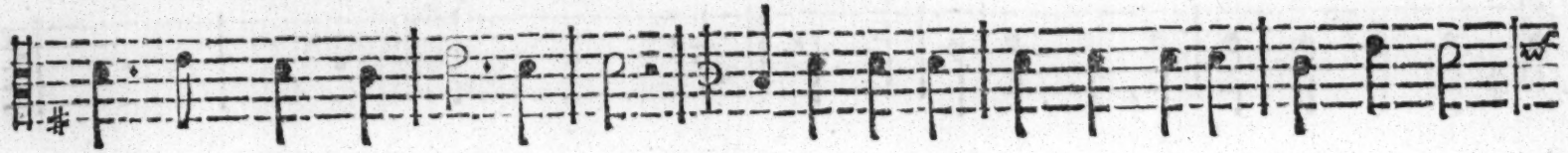
Treble, & Alto. *(Fortiſſmo.)*

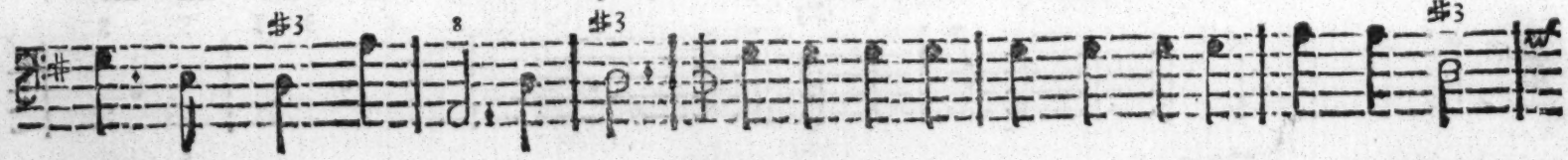


with the ſound of a, Trumpet. O ſing, *&c.*



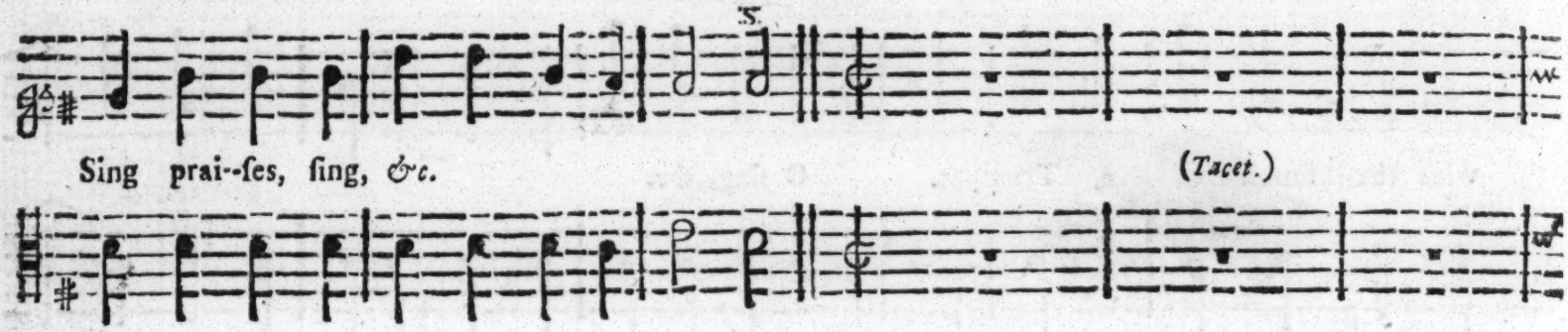
Tenor & Baſſo. *(Fortiſſmo.)*

with the ſound of a Trum--pet; O ſing prai-ſes, ſing prai—ſes un—to our God;

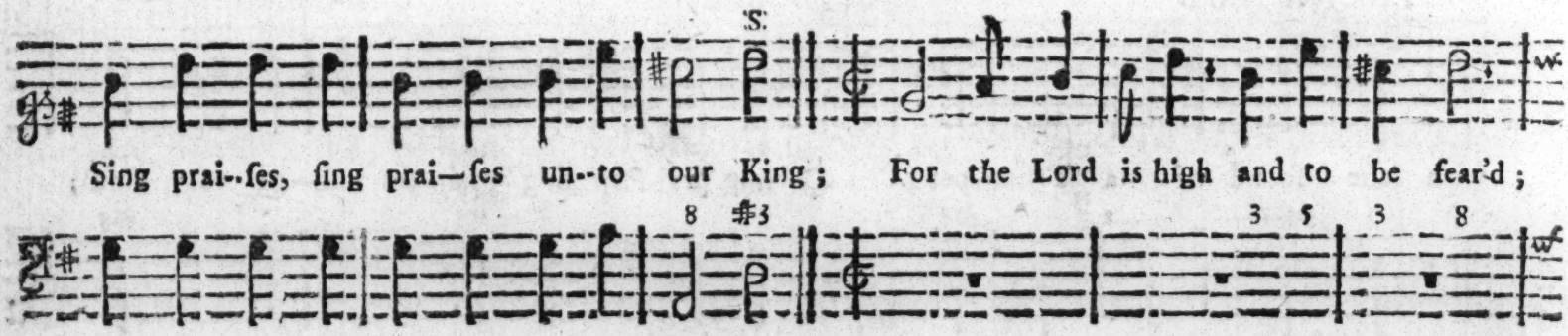


Continued.

Treble, & Alto.



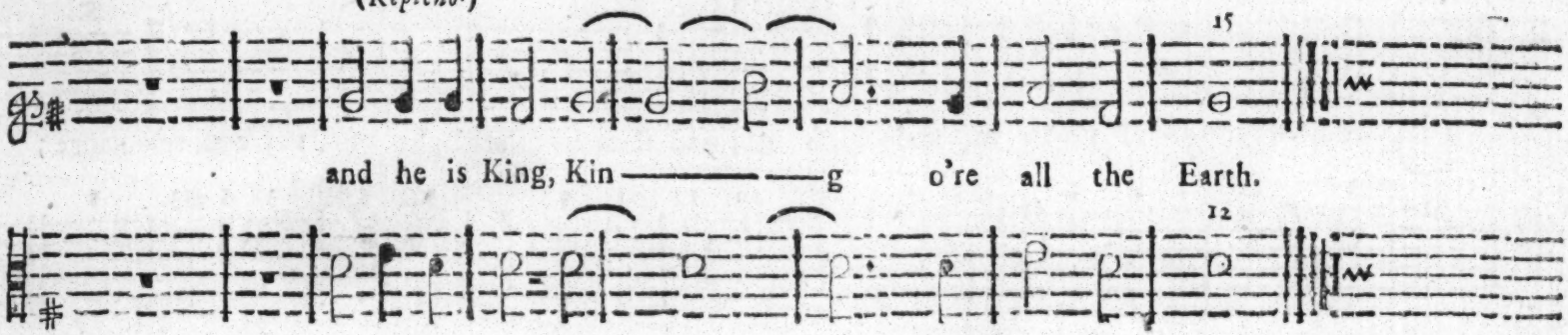
Tenor & Baſſo. (*Solus.*)



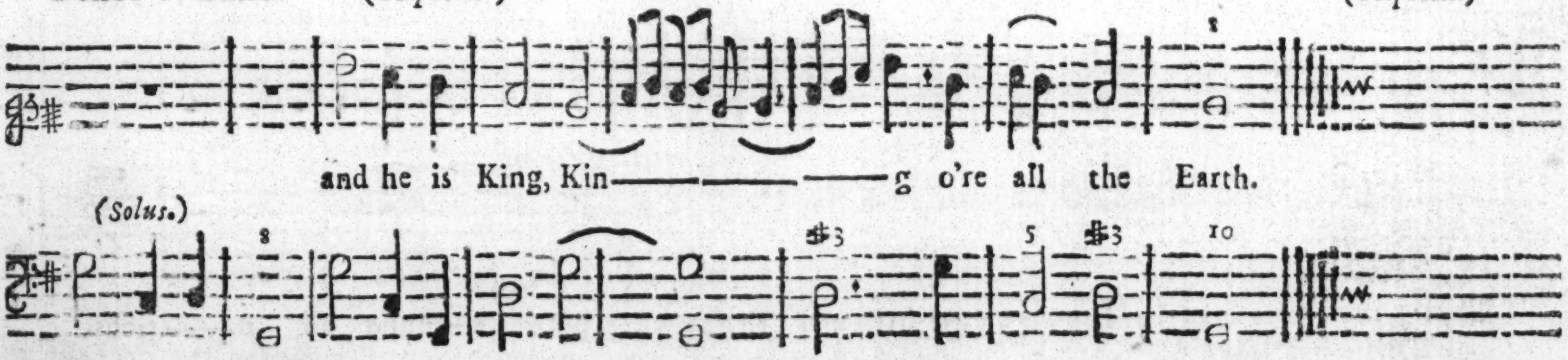
Continued.

Treble, & Alto.

(*Repieno.*)



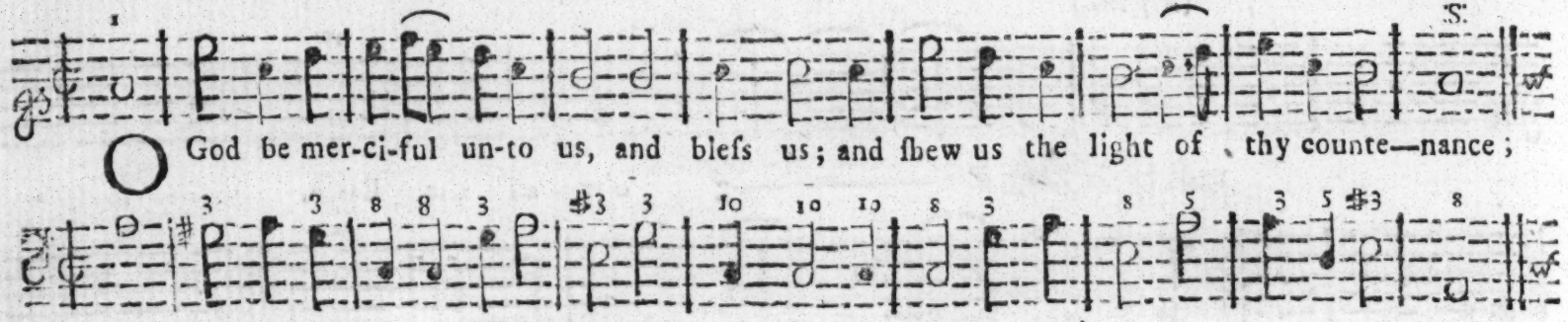
Tenor & Basso. (*Repieno.*) (*Replica.*)



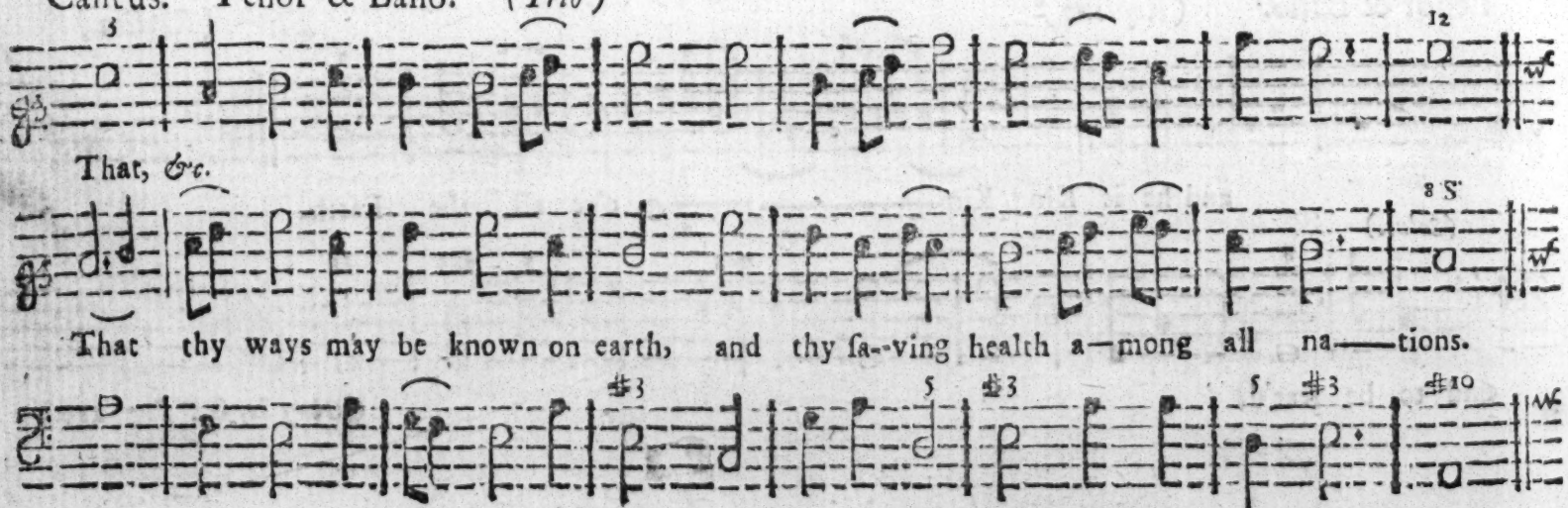
(*Glory be,* &c. *Page* 119.)

VI. An ANTHEM, Compoſed for Three Voices. *Pſal.* 67th. *W. T.*

(*Tenderment.*) Tenor & Baſſo. (*Duetto.*)



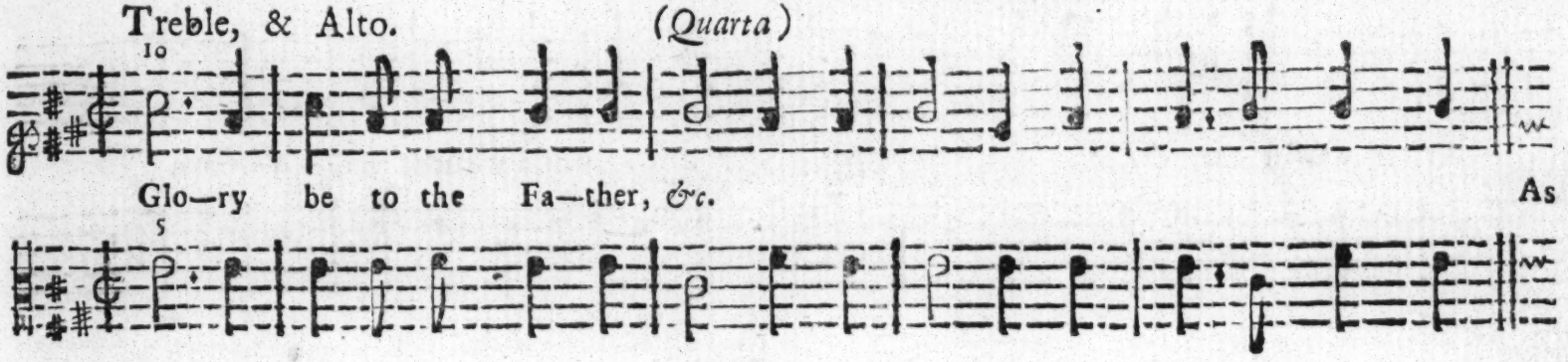
Cantus. Tenor & Baſſo. (*Trio*)



Continued.

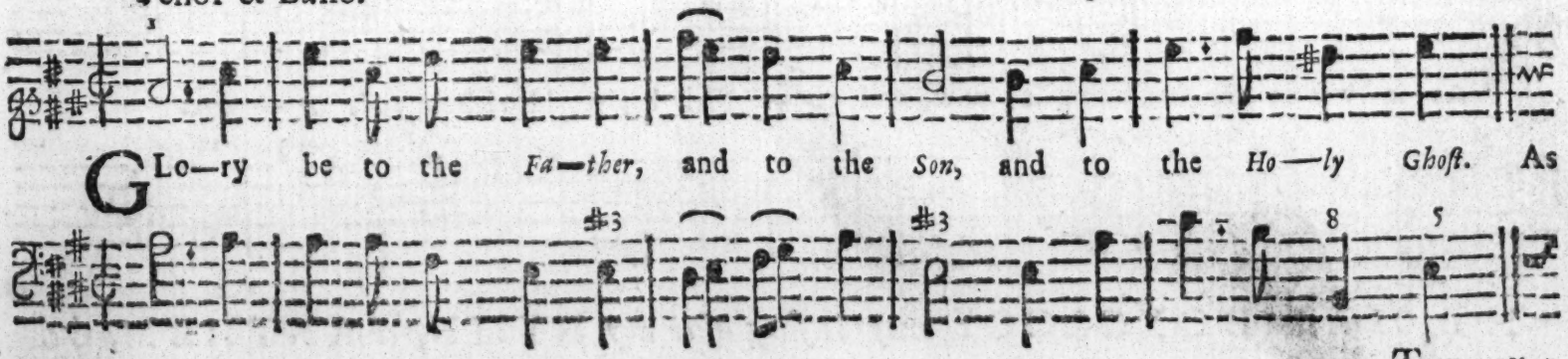
DOXOLOGY.

Treble, & Alto. (*Quarta*)



(*Maeſtuſo.*)

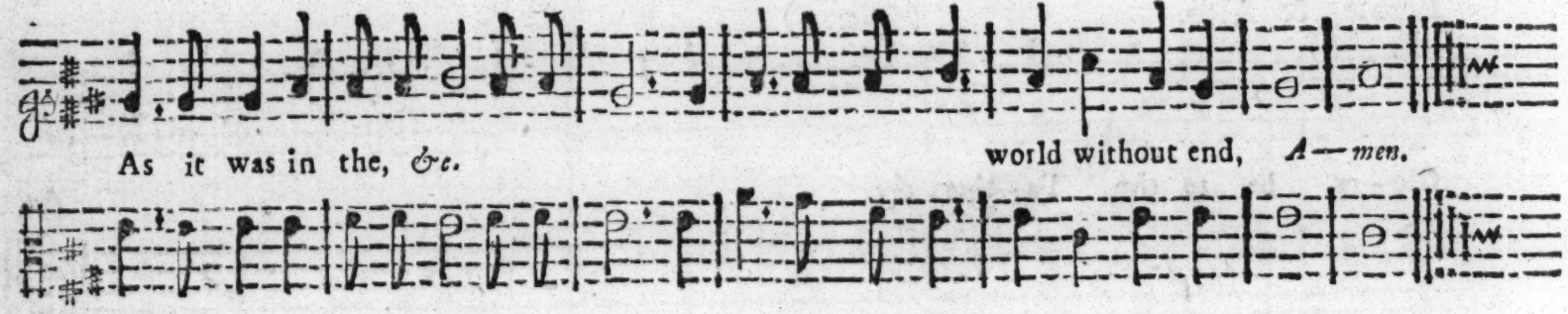
Tenor & Baſſo.



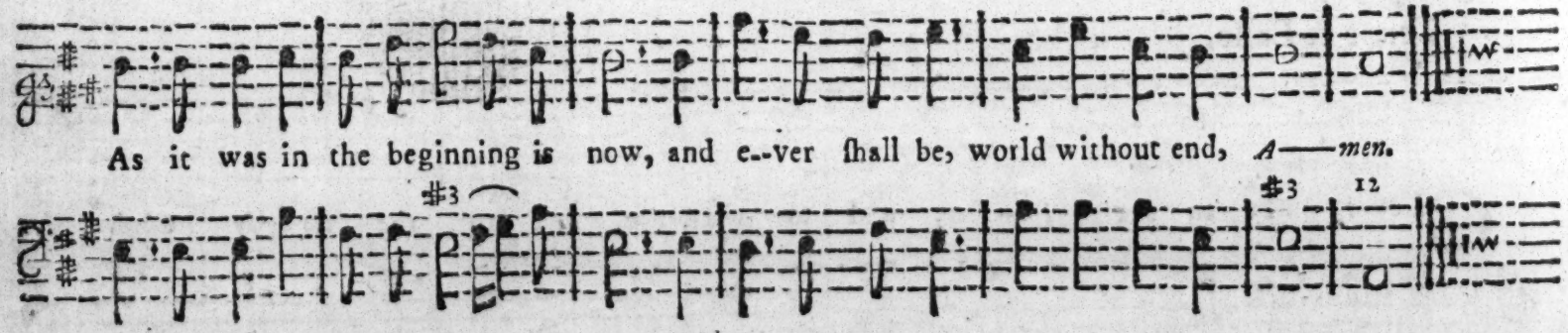
Turn over.

DOXOLOGY. Continued.

Treble, & Alto.



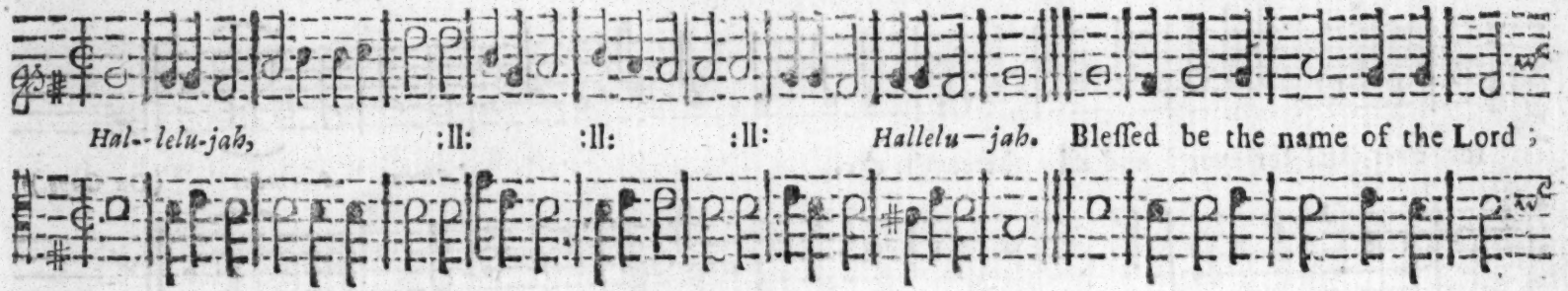
Tenor & Baſſo.



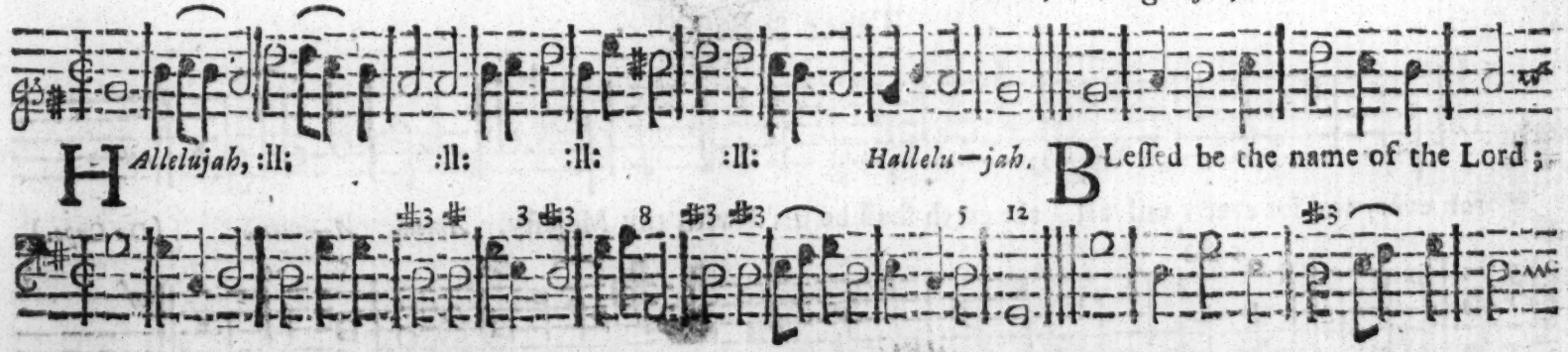
N. B. *That this* DOXOLOGY *may be ſung after any* HYMN, *or* ANTHEM, *&c.*

VII. An ANTHEM, Compoſed For four Voices. *Pſal.* 72d. *W. T.*

HALLELUJAHS. Treble, & Contra. (*Fin*)

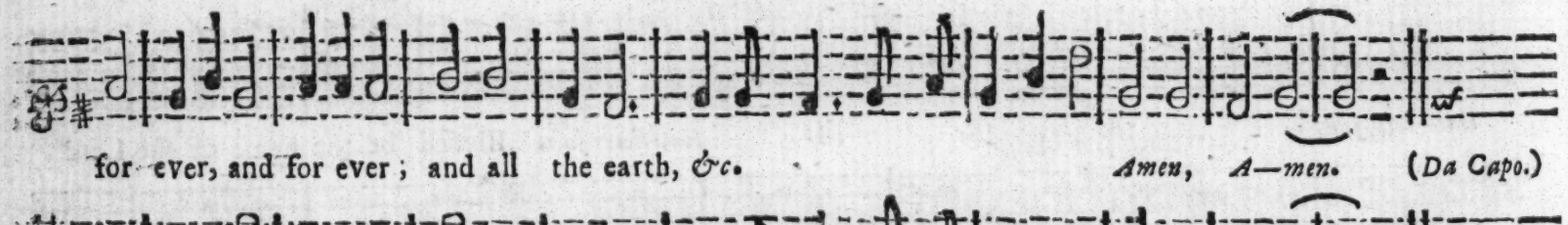


Tenor & Baſſo. (*Fin.*) (*Vigoroſo.*)



Continued.

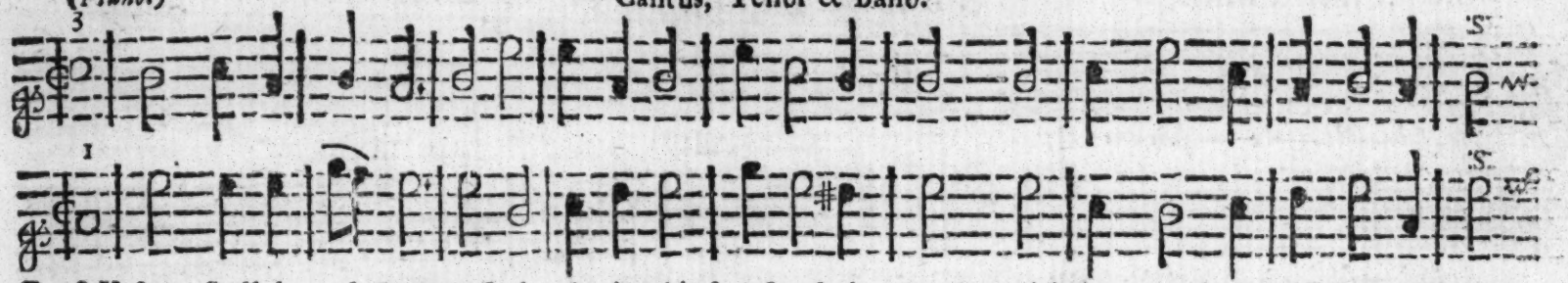
Treble, & Contra.



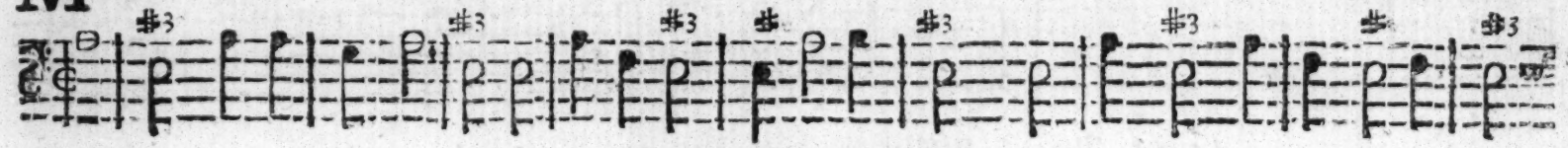
Tenor & Baſſo.

VIII. An ANTHEM, Compoſed for Three Voices. *Pſal.* 89th. *W. T.*

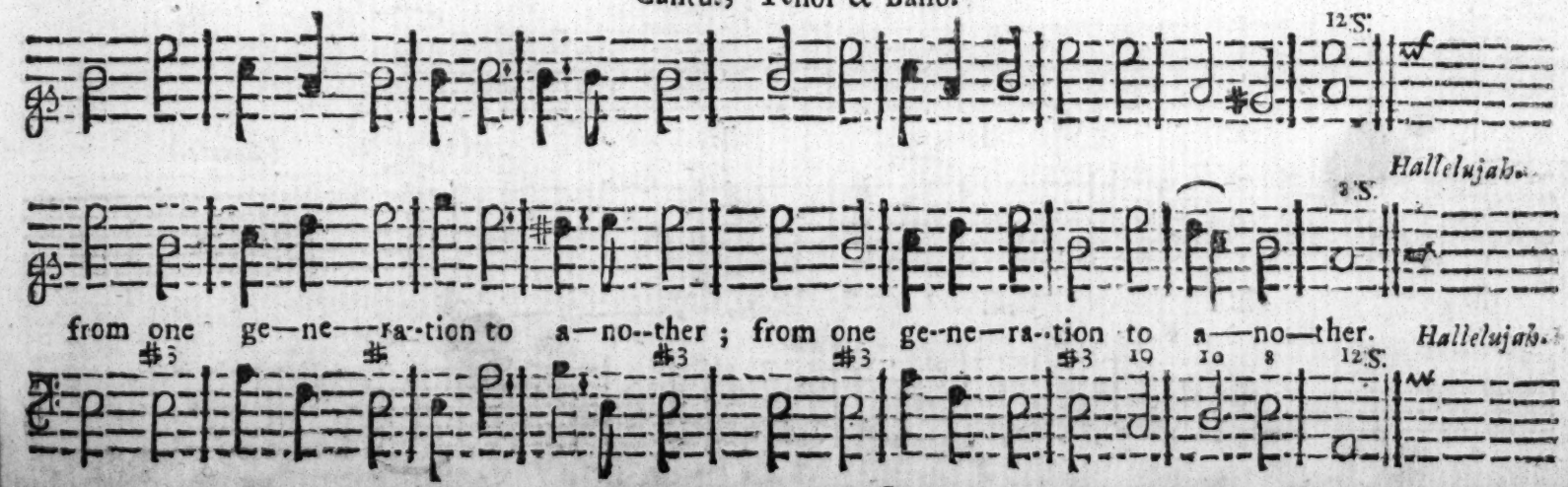
(*Piano.*) Cantus, Tenor & Baſſo.



MY ſong ſhall be al—ways of the loving kind-neſs of the Lord; with my mouth I will ſhew his praiſe.



Cantus, Tenor & Baſſo.



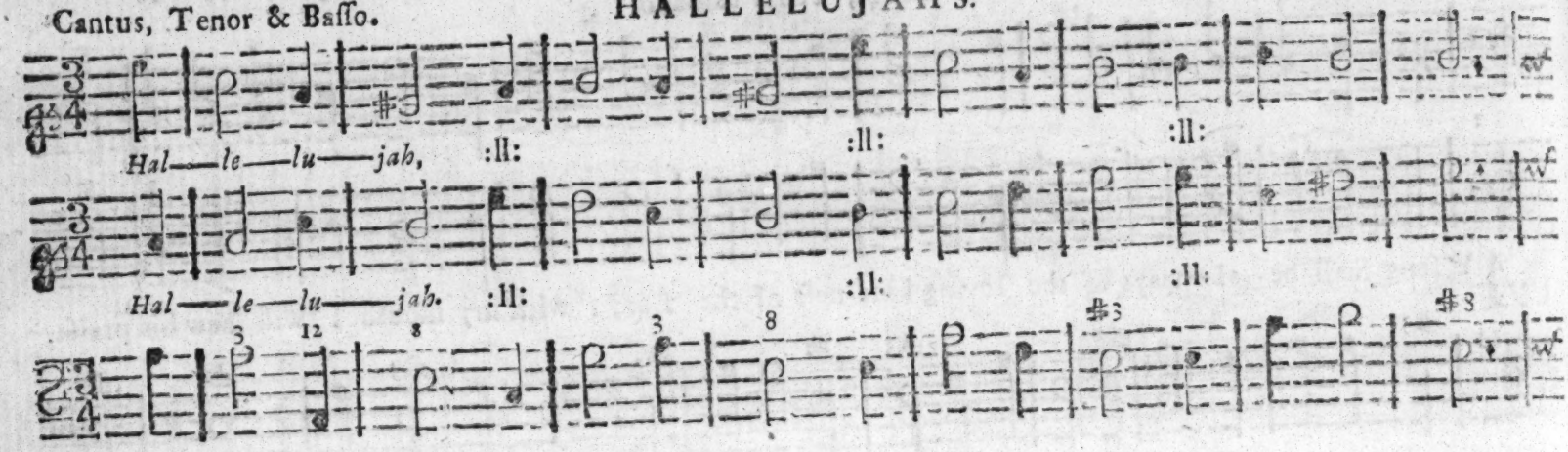
Hallelujah.

from one ge—ne—ra-tion to a—no-ther; from one ge-ne—ra-tion to a—no—ther. *Hallelujah.*

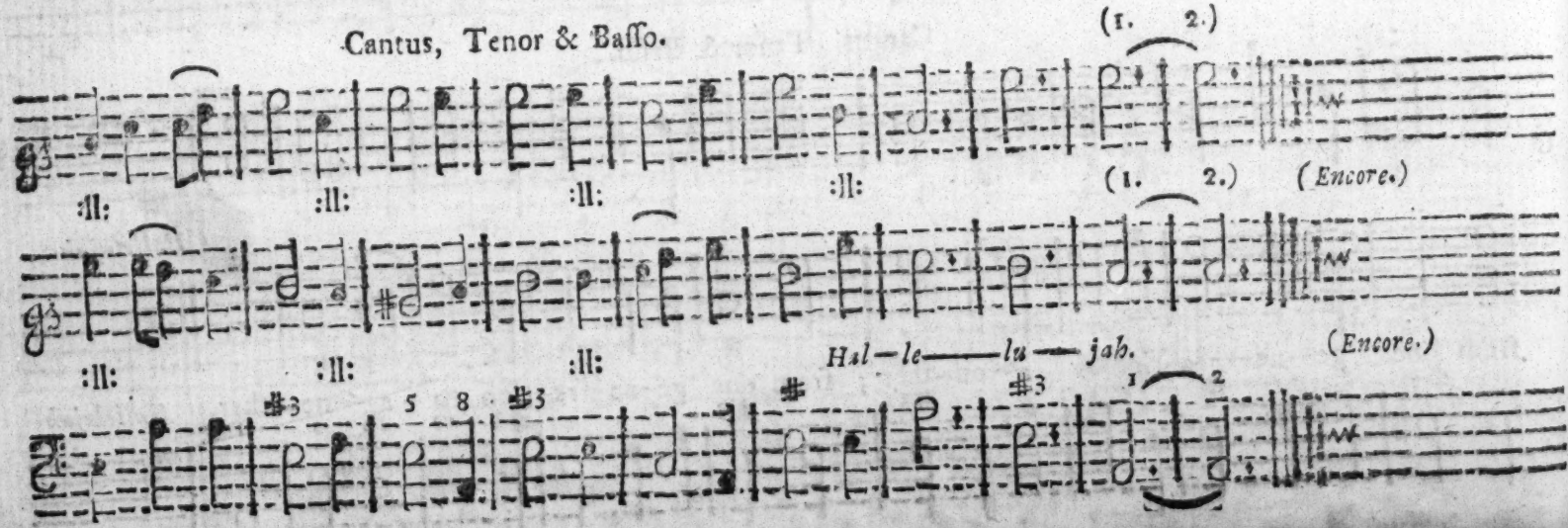
Continued.

HALLELUJAHS.

Cantus, Tenor & Baſſo.

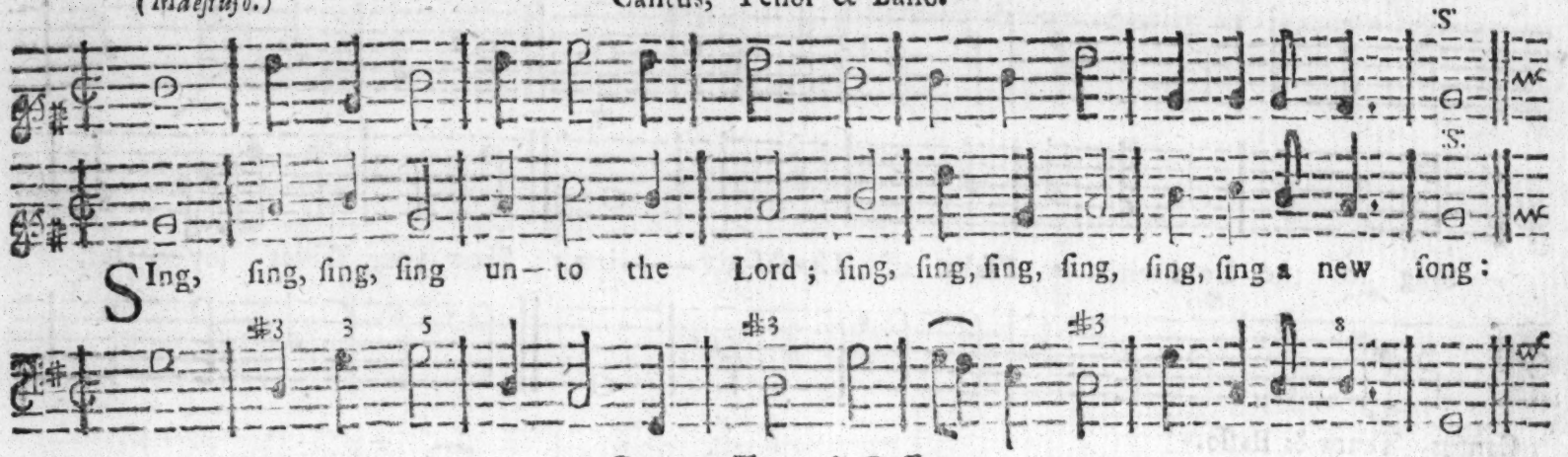


Cantus, Tenor & Baſſo.

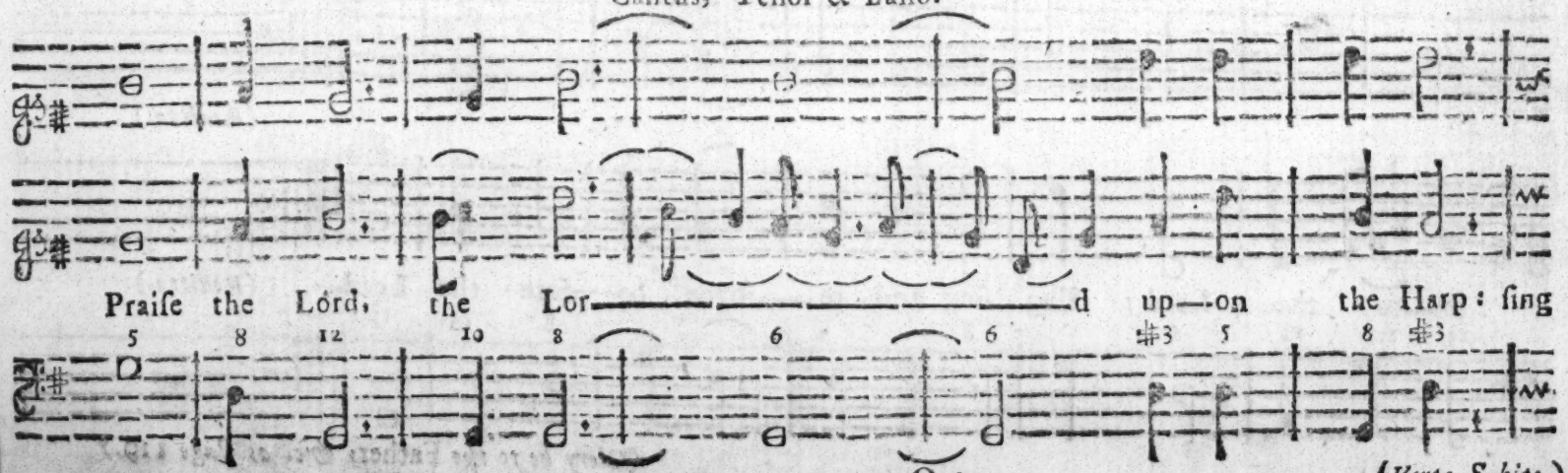


IV. An ANHTEM. Composed for Three Voices. *Psal. 98th. W. T.*

(*Maestuso.*) Cantus, Tenor & Basso.



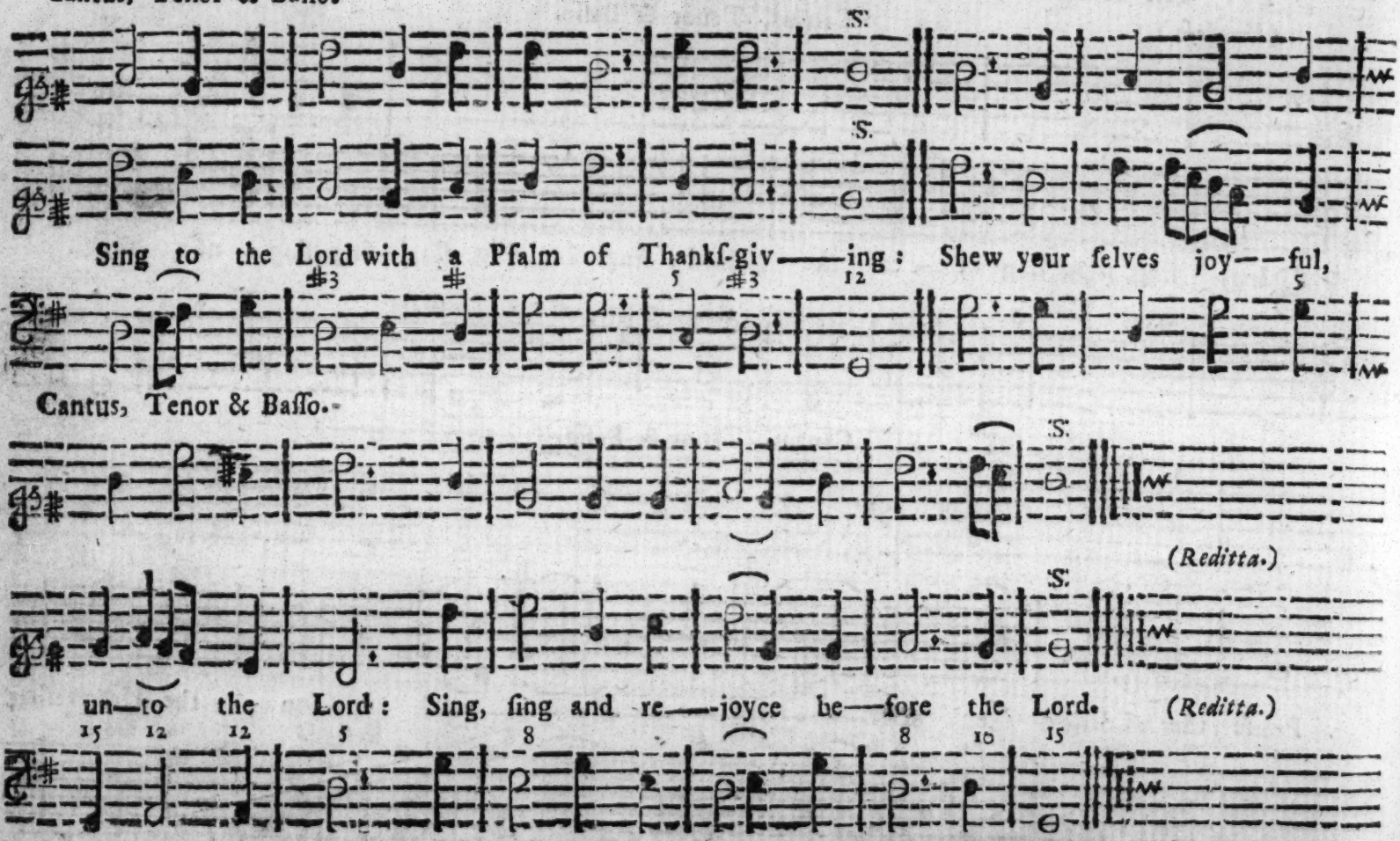
Cantus, Tenor & Basso.



(*Verte Subito.*)

Continued.

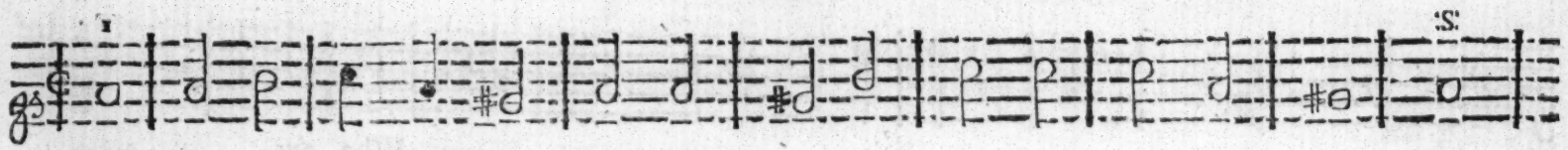
Cantus, Tenor & Baſſo.



(*Glory be to the* Father, *&c. as Page* 119.)

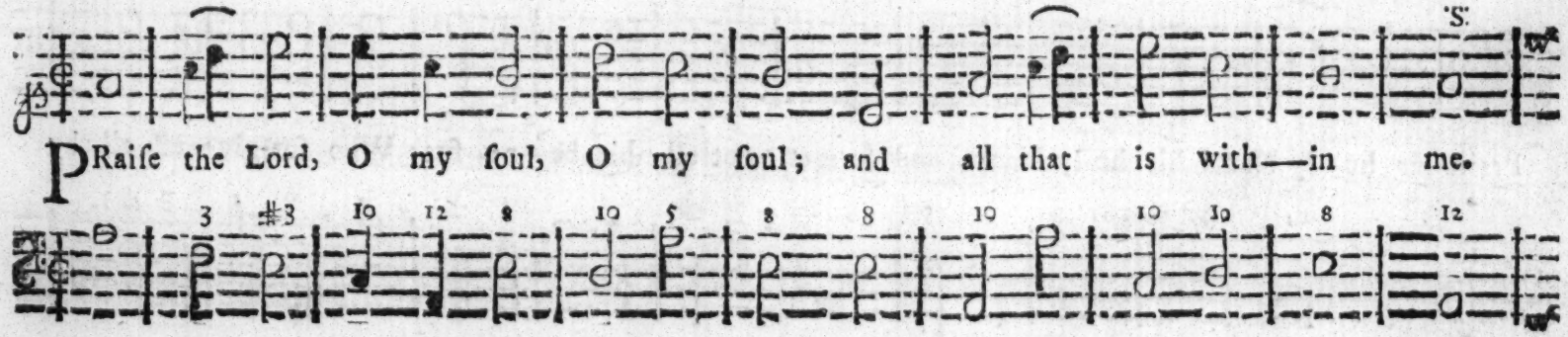
X. An ANTHEM, Compoſed for Three Voices. *Pſal.* 103d. *W. T.*

Cantus.



Praiſe, *&c.*

(*Divoto.*) Tenor & Baſſo.



PRaiſe the Lord, O my ſoul, O my ſoul; and all that is with—in me.

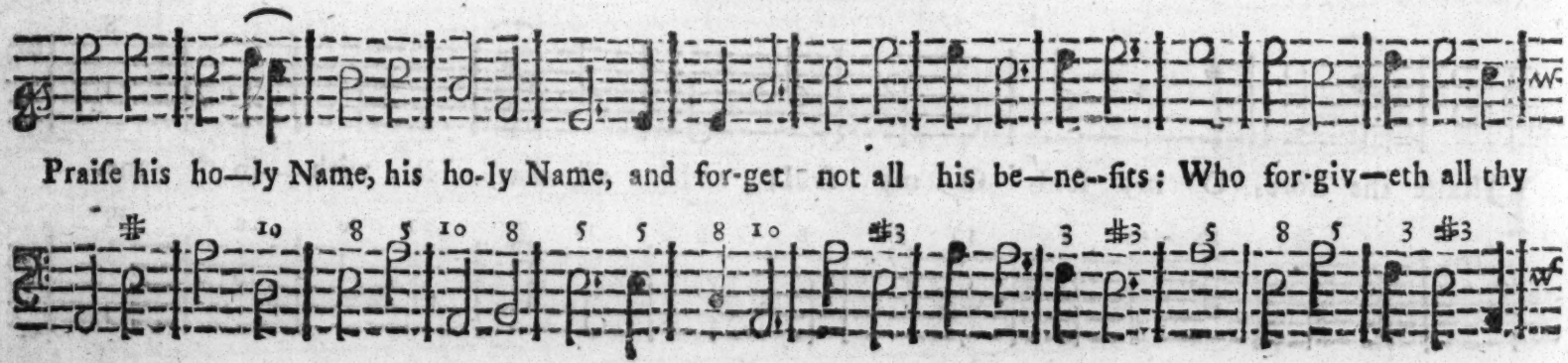
(*Verte.*)

Continued.

Cantus.

Praiſe, *&c,* Who, *&c.*

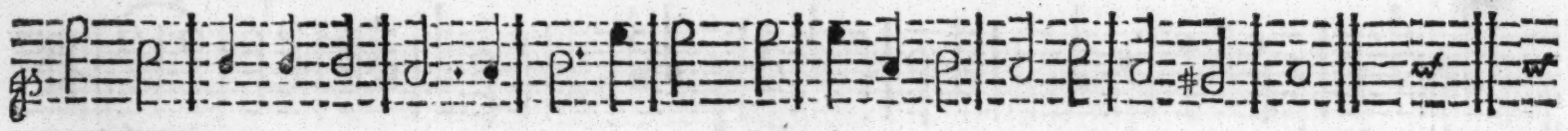
Tenor & Baſſo.



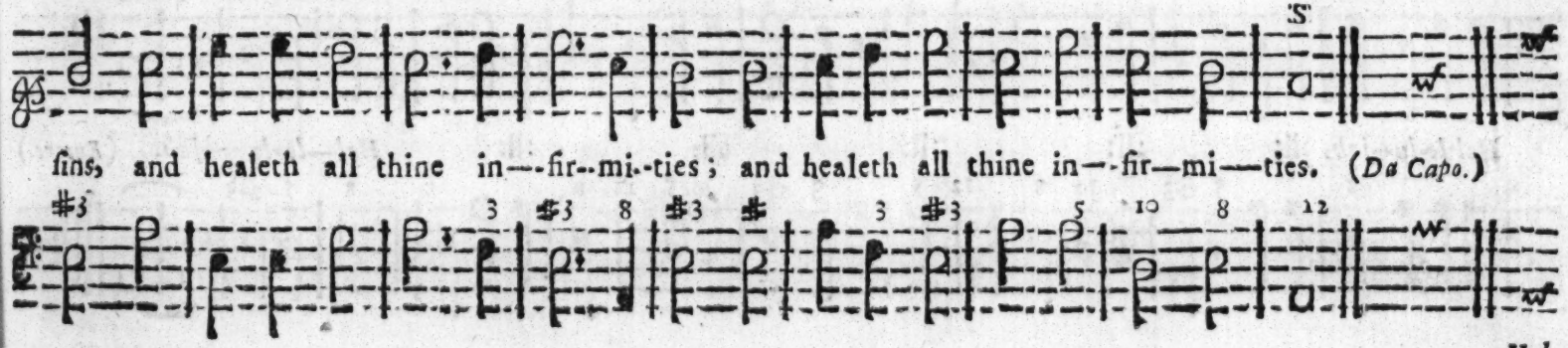
Praiſe his ho—ly Name, his ho-ly Name, and for-get not all his be—ne--fits: Who for-giv—eth all thy

Continued.

Cantus.

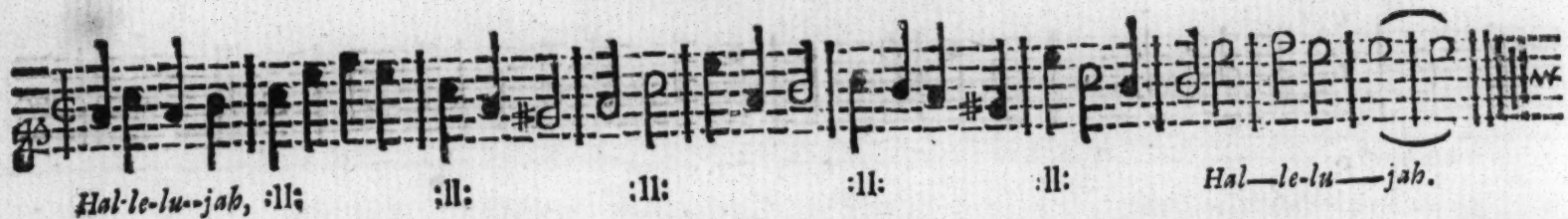


Tenor & Basso. (*Da Capo.*)

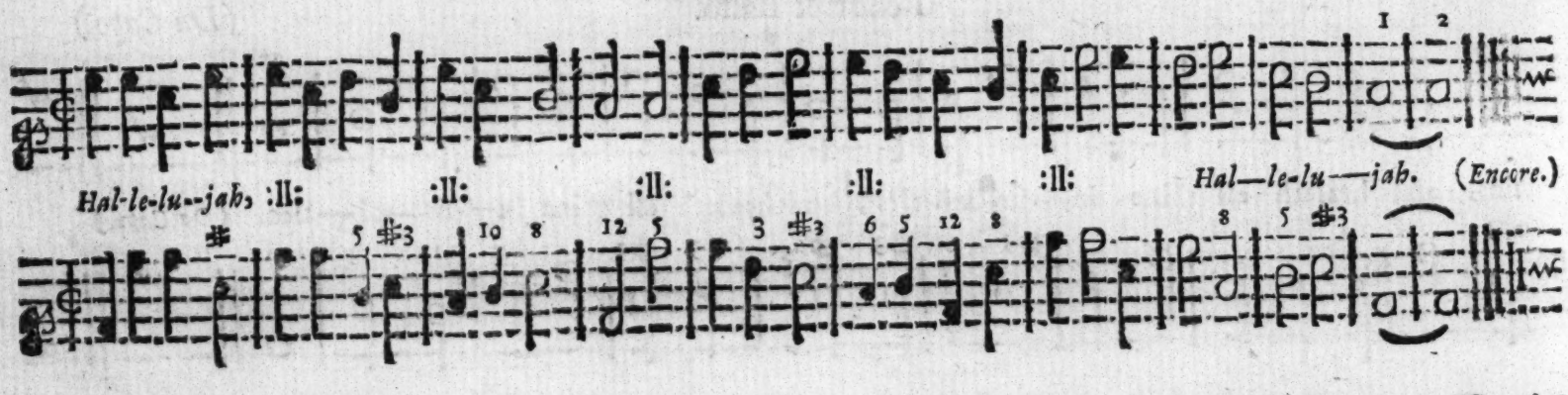


Continued.

HALLELUJAHS.

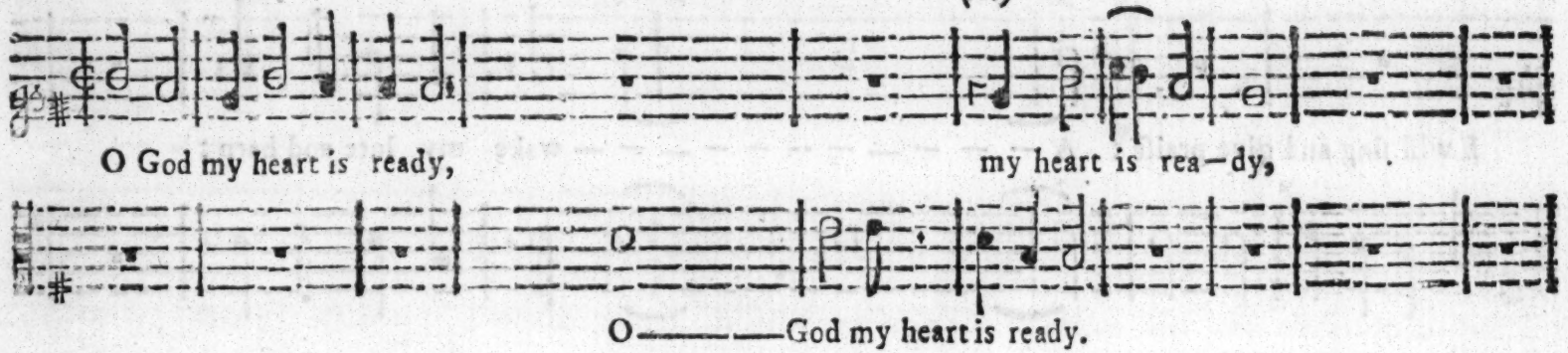


Tenor & Baſſo. (*Encore.*)

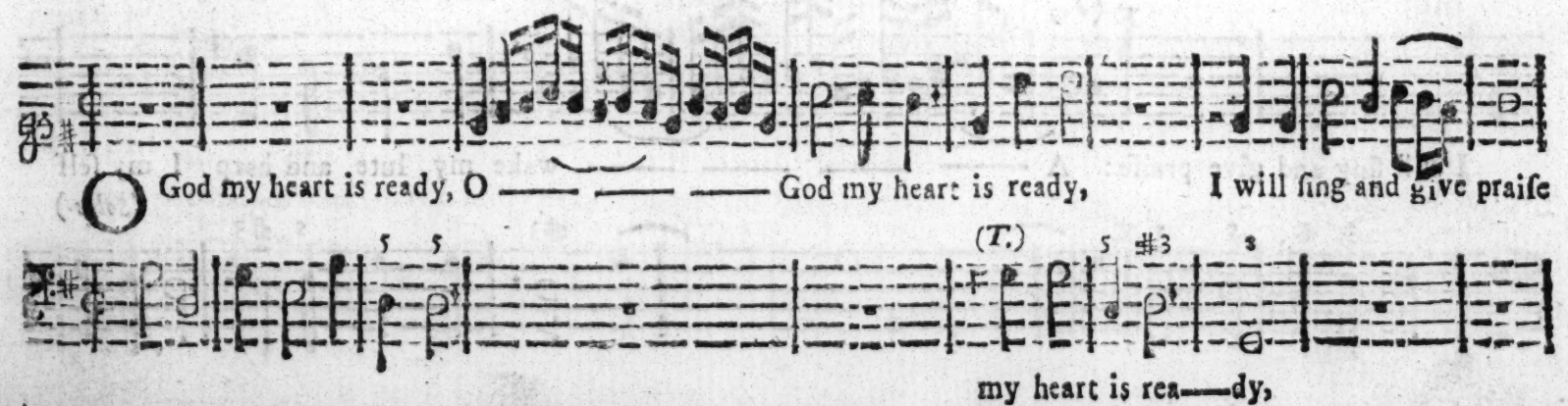


XI. An ANTHEM, Compoſed for Four Voices. *Pſal.* 108th. *W. T.*

(Gratioſo.) Treble & Altus. *(T.)*

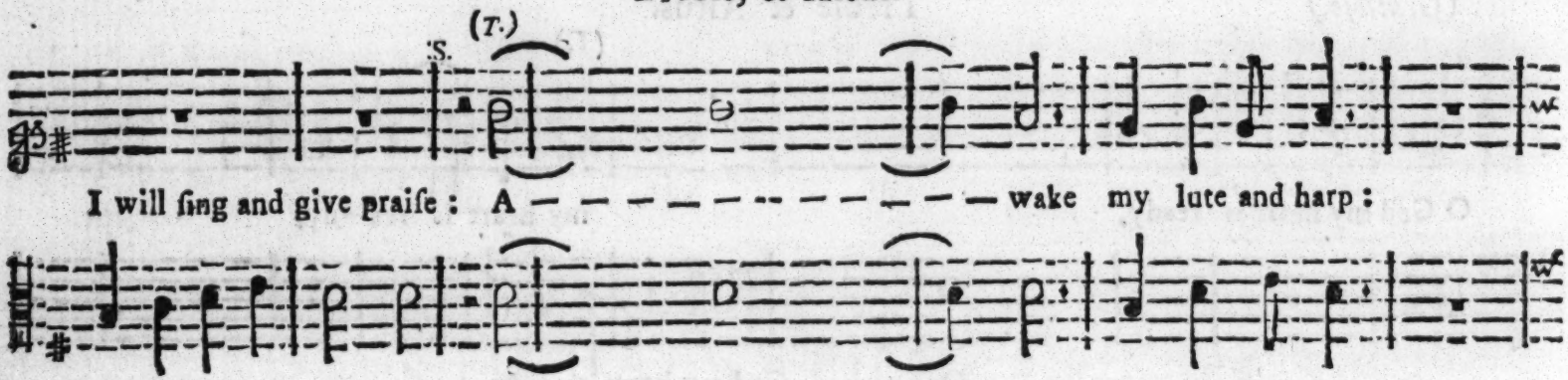


(Gratioſo.) Tenor & Baſſo. *(Voce Solo.)*

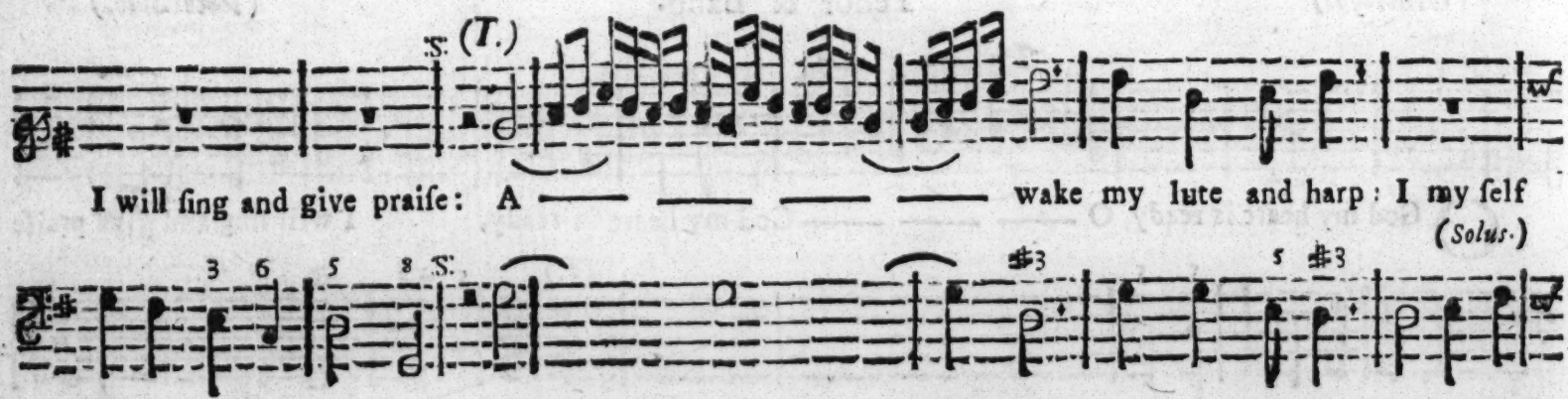


Continued.

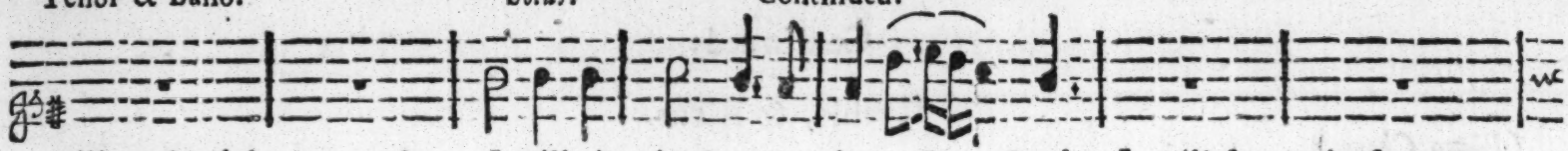
Treble, & Altus.



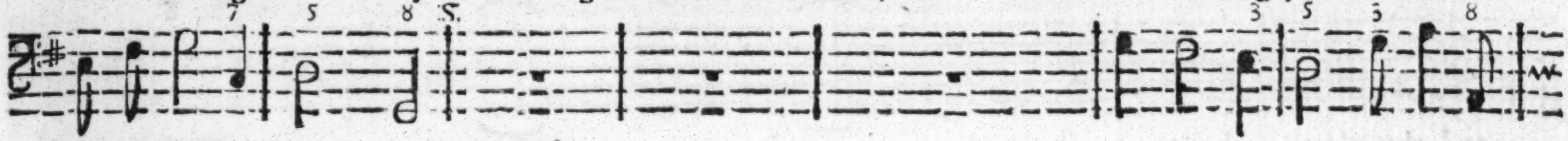
Tenor & Baſſo.



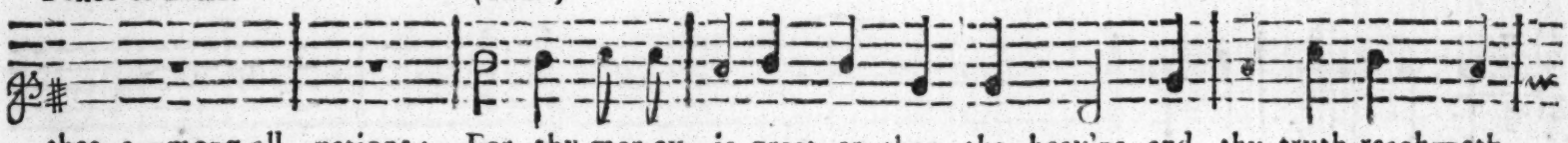
Tenor & Baſſo. *Solus.* Continued.



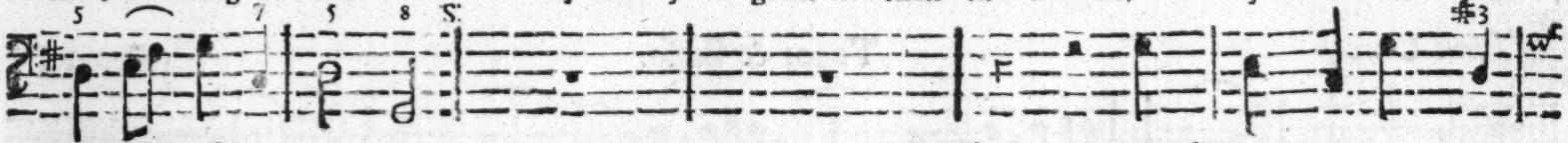
will awake right ear——ly: I will give thanks unto thee, O Lord: I will ſing prai—ſes un-to



Tenor & Baſſo. (*Solus.*)

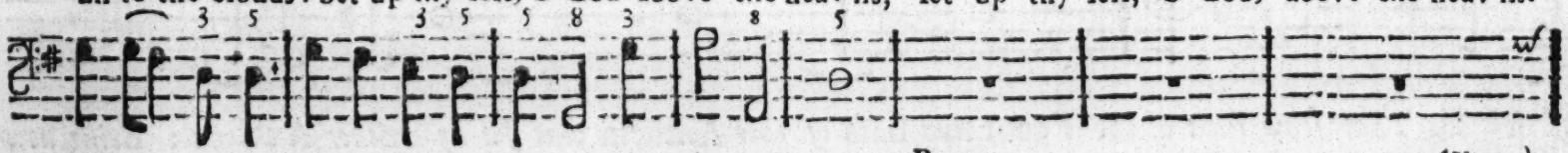


thee, a—mong all nations: For thy mer-cy is great--er than the heav'ns, and thy truth reach—eth



Tenor & Baſſo. (*Solus*) (*Vigoroſo.*)

un-to the clouds: Set up thy ſelf, O God above the heav'ns, ſet up thy ſelf, O God, above the heav'ns.

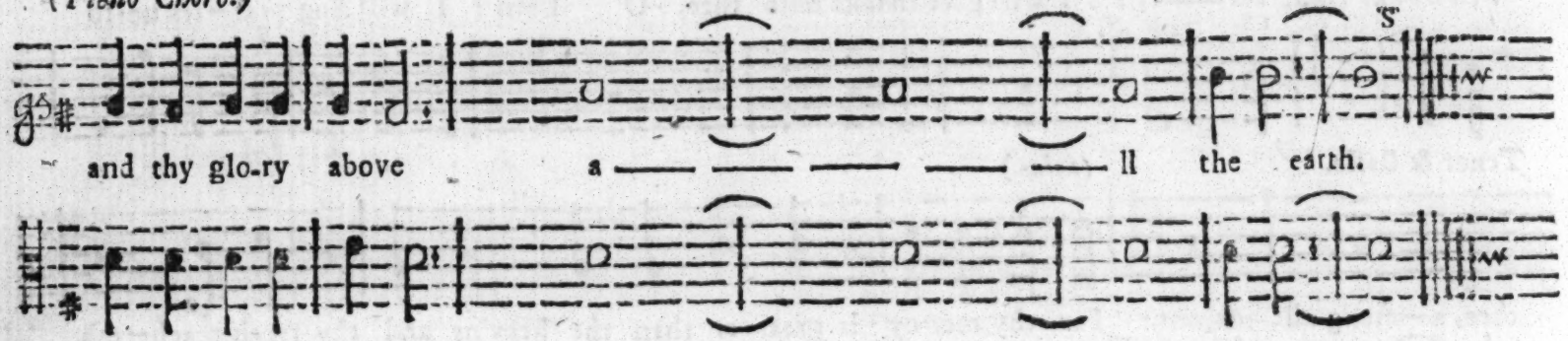


(*Verſe.*)

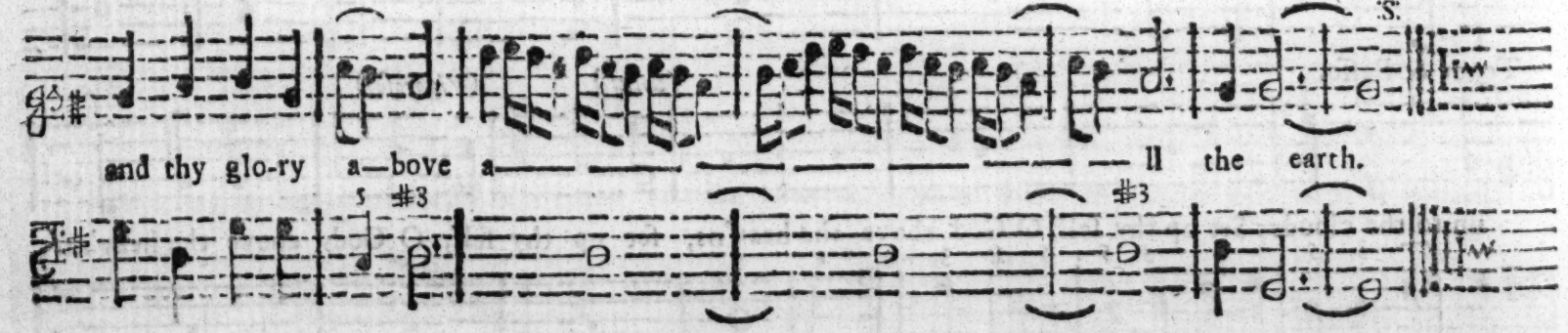
Continued.

Treble, & Altus.

(Pieno Choro.)



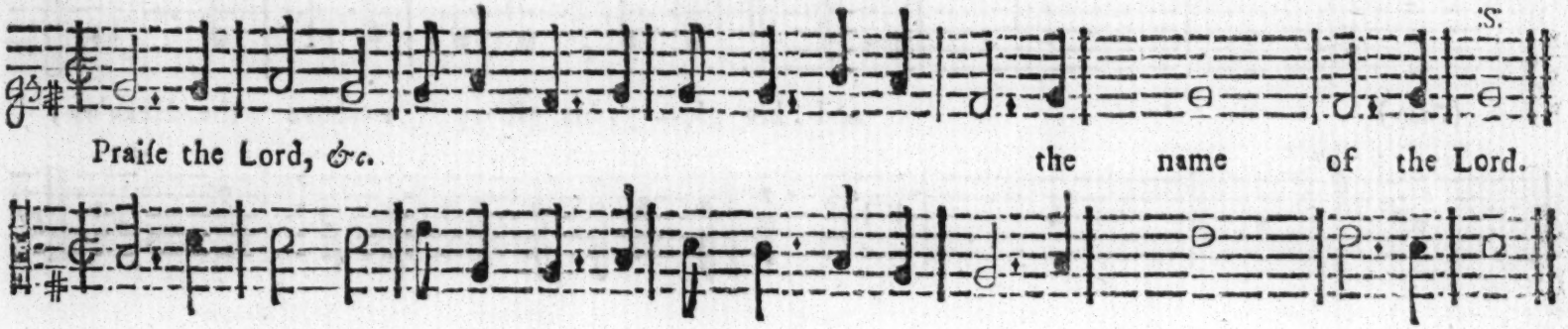
(Pieno Choro.) Tenor & Baſſo. *(Encore.)*



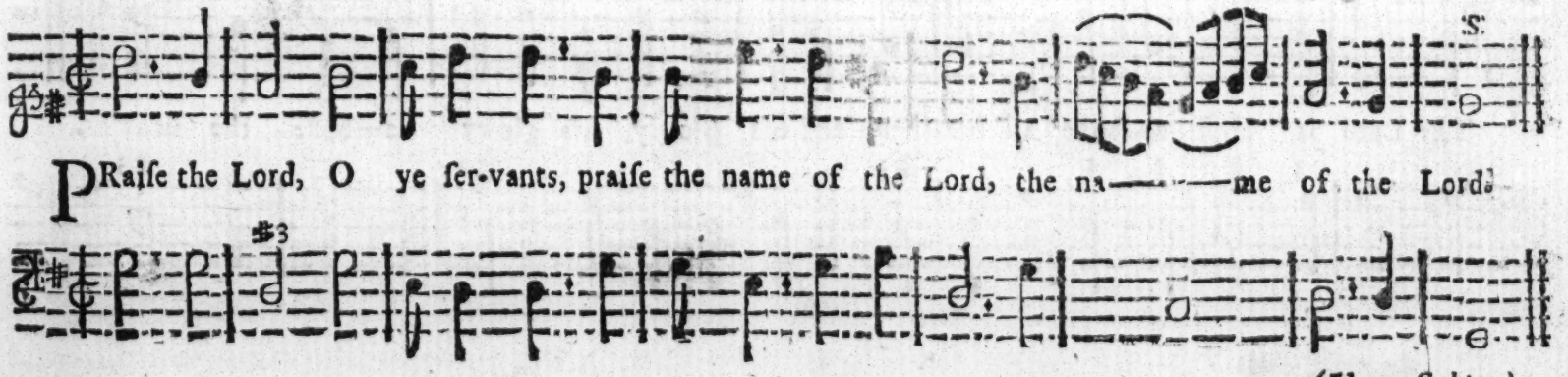
N. B. *That ſome Part of the* Tenor *and* Baſs *of this* Anthem *was ſet by another* Author : *Being now much amended, and enlarged by Mr.* William Tans'ur.

XII. An ANTHEM, Compoſed for Four Voices. *Pſal.* 113th. *W. T.*

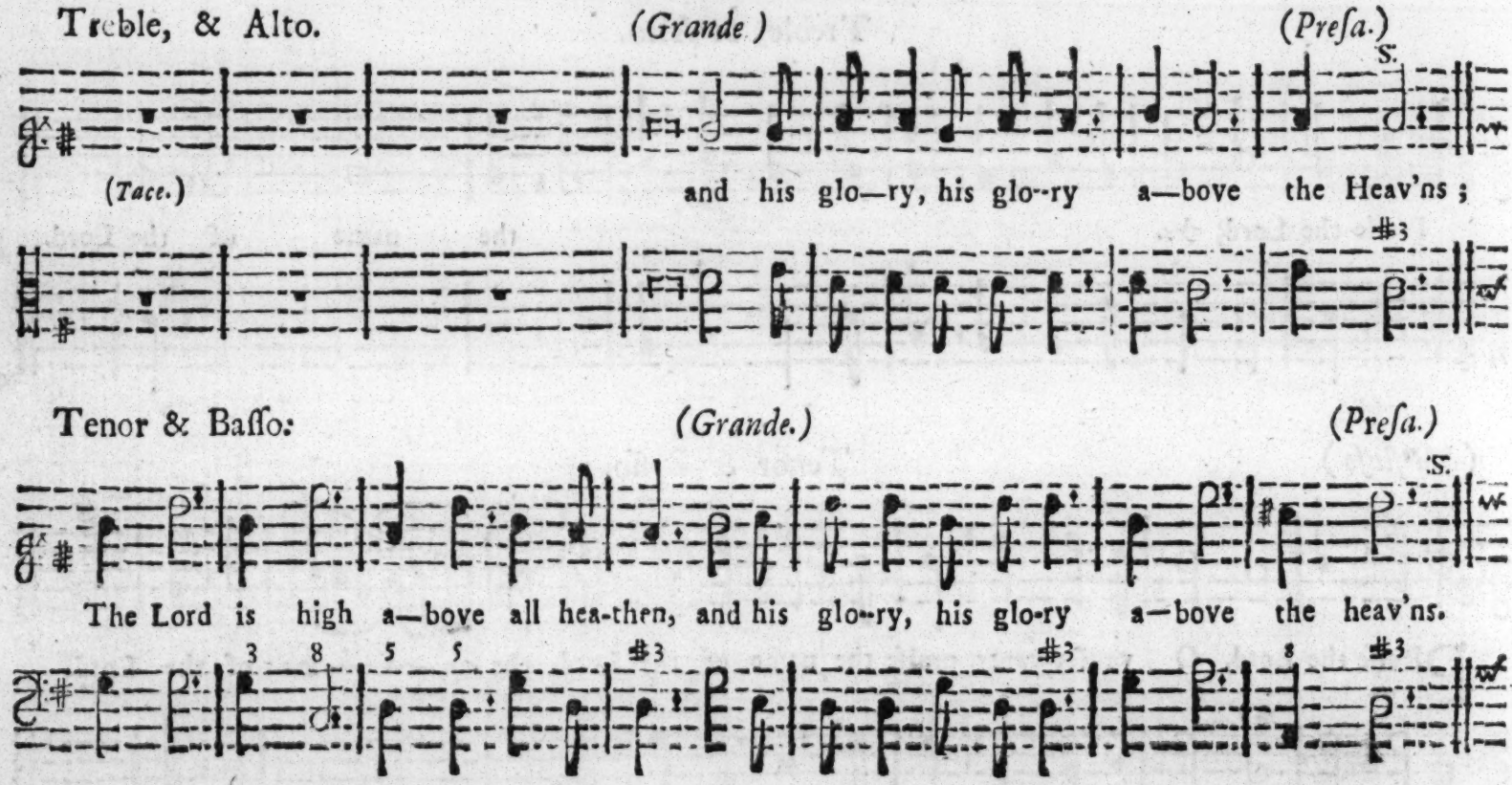
Treble, & Alto.



(*Maeſtuſo.*) Tenor & Baſſo.

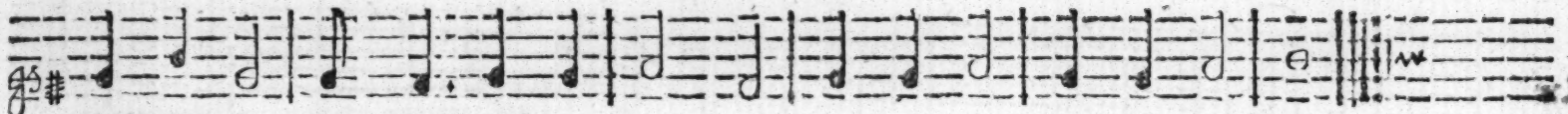


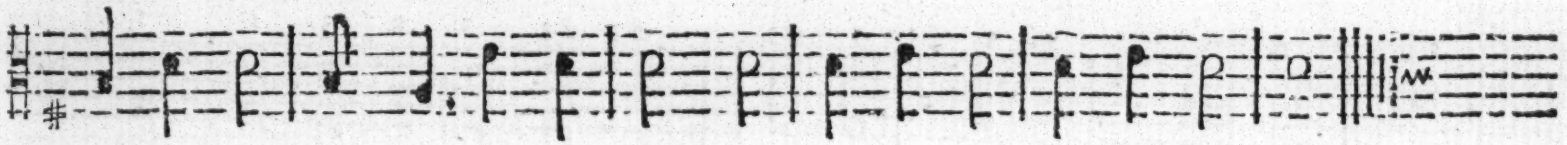
Continued.


Treble, & Alto.
(Grande.)
(Preſa.)
S.
(Tace.)
and his glo—ry, his glo-ry a—bove the Heav'ns;
Tenor & Baſſo:
(Grande.)
(Preſa.)
S.
The Lord is high a—bove all hea-then, and his glo-ry, his glo-ry a—bove the heav'ns.

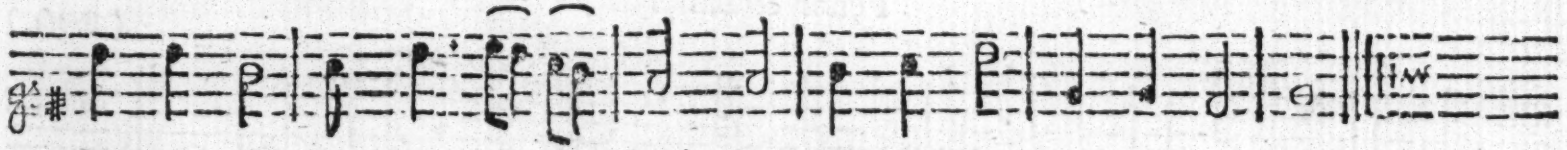
Continued.

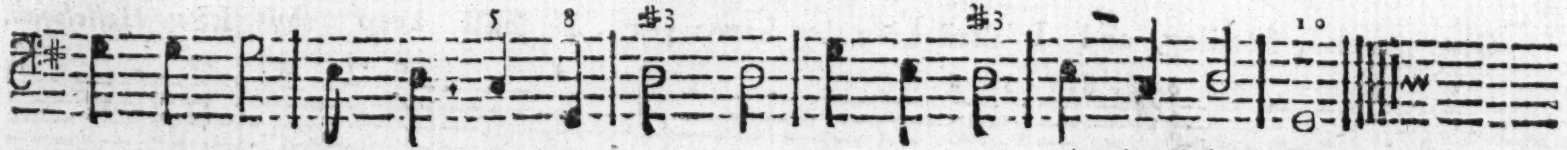
CHORUS. Treble & Alto.





Tenor & Baſſo. (*Reditta, ad Libitum.*)

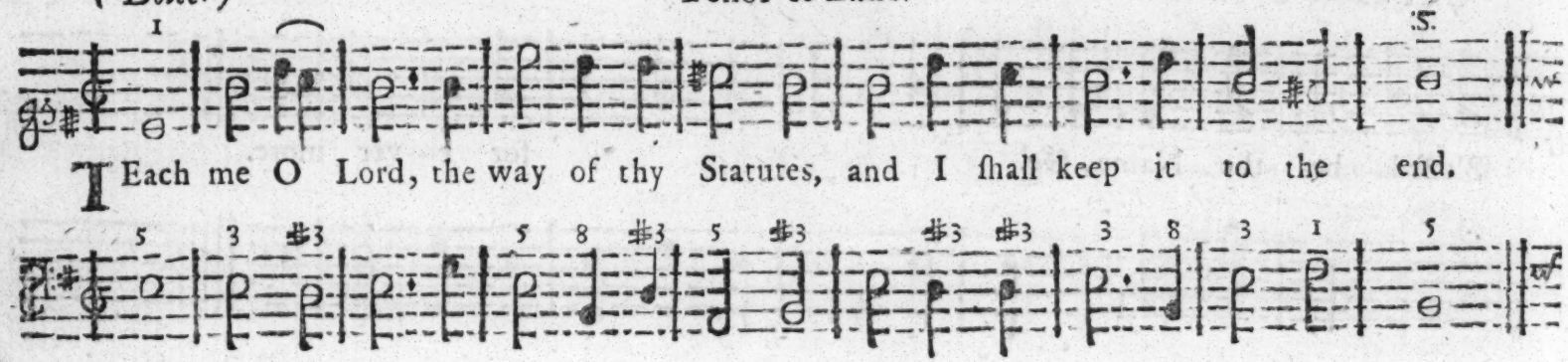




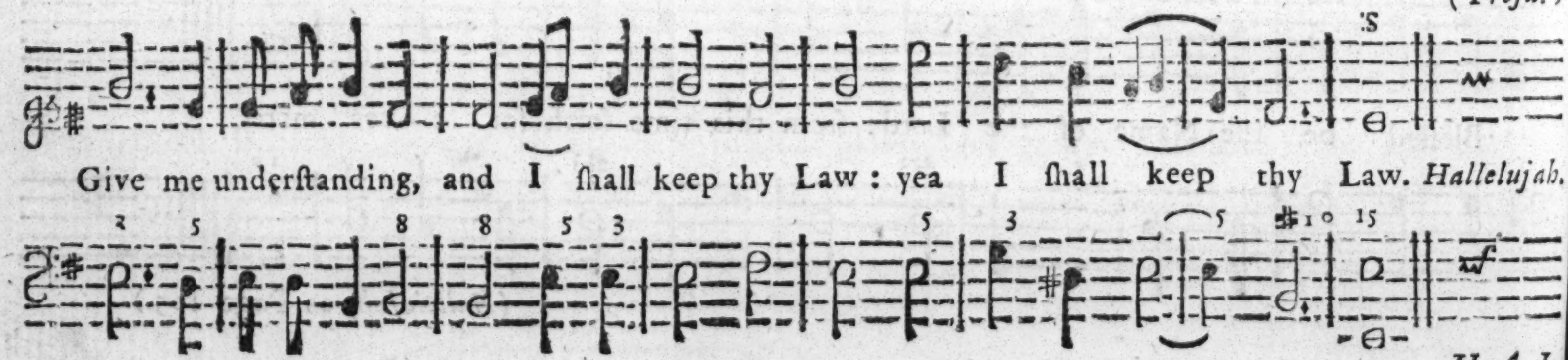
(*Hallelujah*, as Page 105.)

XIII. *An* ANTHEM, Compoſed for Three Voices *Pſal.* 119*th.* *W. T.*

(Dolce.) Tenor & Baſſo.

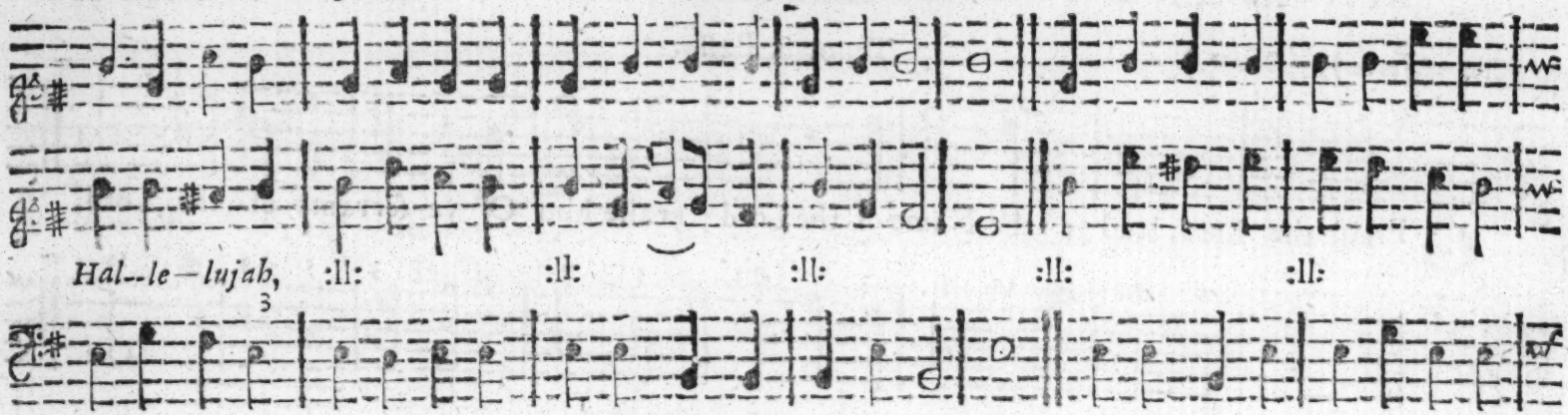


Tenor & Baſſo. *(Preſa.)*

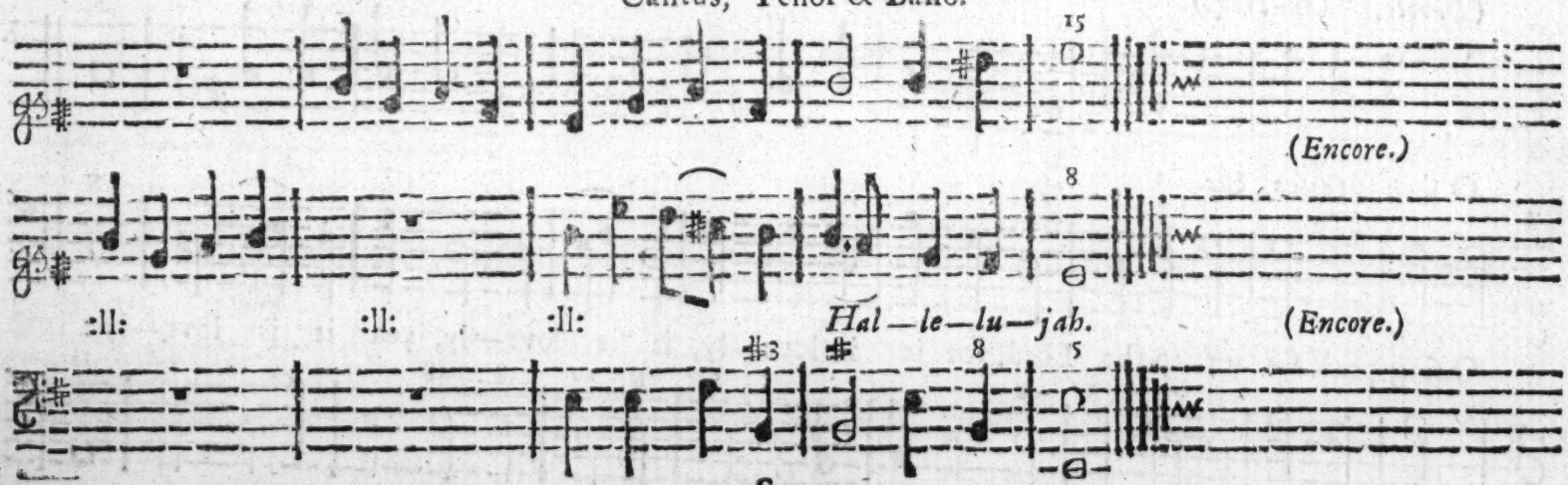


HALLELUJAH's.
CHORUS. A. 3. *Voc.*

Continued.
Cantus, Tenor & Baſſo.

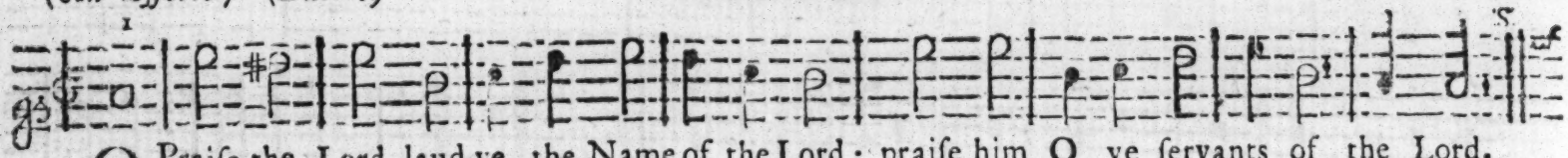


Cantus, Tenor & Baſſo.

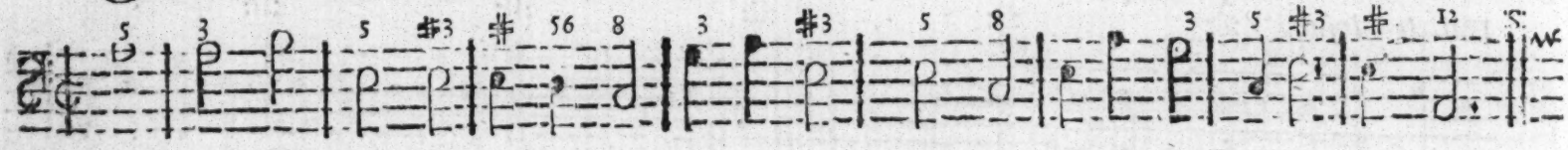


XIV. *An* ANTHEM, Compoſed for Four Voices. P*ſal.* 135*th.* *W. T.*

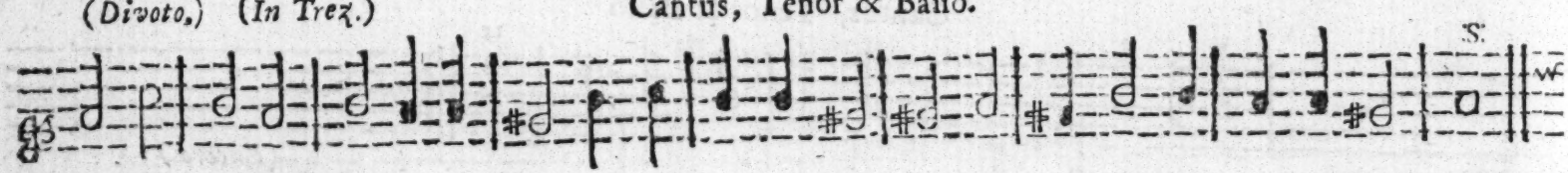
(*Con Affetto.*) (*Duett.*) Tenor & Baſſo.



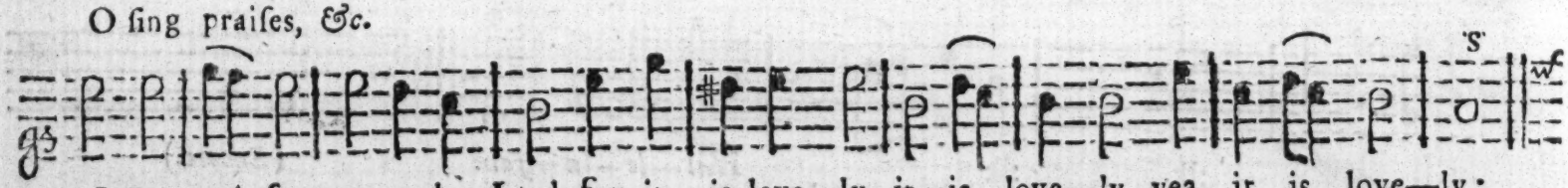
O Praiſe the Lord, laud ye the Name of the Lord; praiſe him O ye ſervants of the Lord.



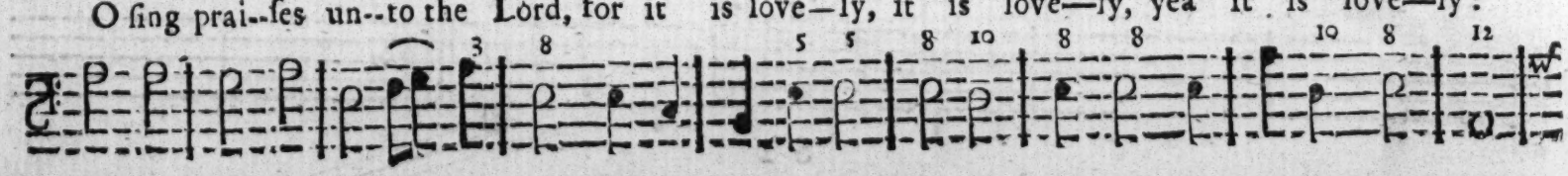
(*Divoto,*) (*In Trez.*) Cantus, Tenor & Baſſo.



O ſing praiſes, &c.



O ſing prai--ſes un--to the Lord, for it is love—ly, it is love—ly, yea it is love—ly:

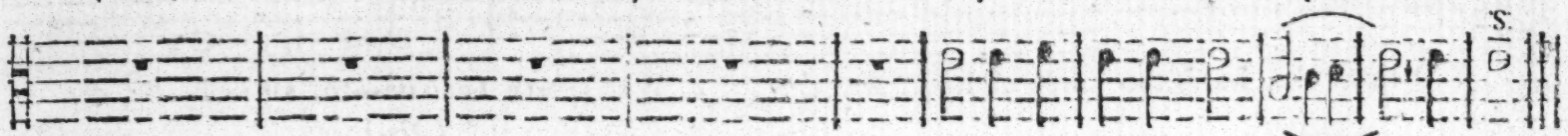


Continued.

Treble, & Cantus.

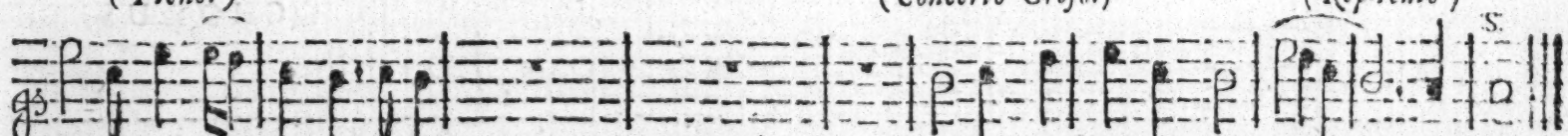
(*Quarta.*) (*Concerto Groſo.*) (*Replicato.*)

(*Tace.*) Praiſe the Lord, ye houſe of *Aa--ron*: All ye that fear the Lord praiſe the Lord.

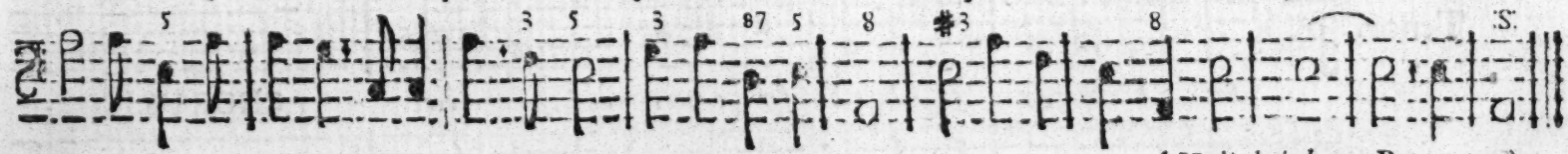


Tenor & Baſſo.

(*Pieno.*) (*Concerto Groſo.*) (*Replicato*)

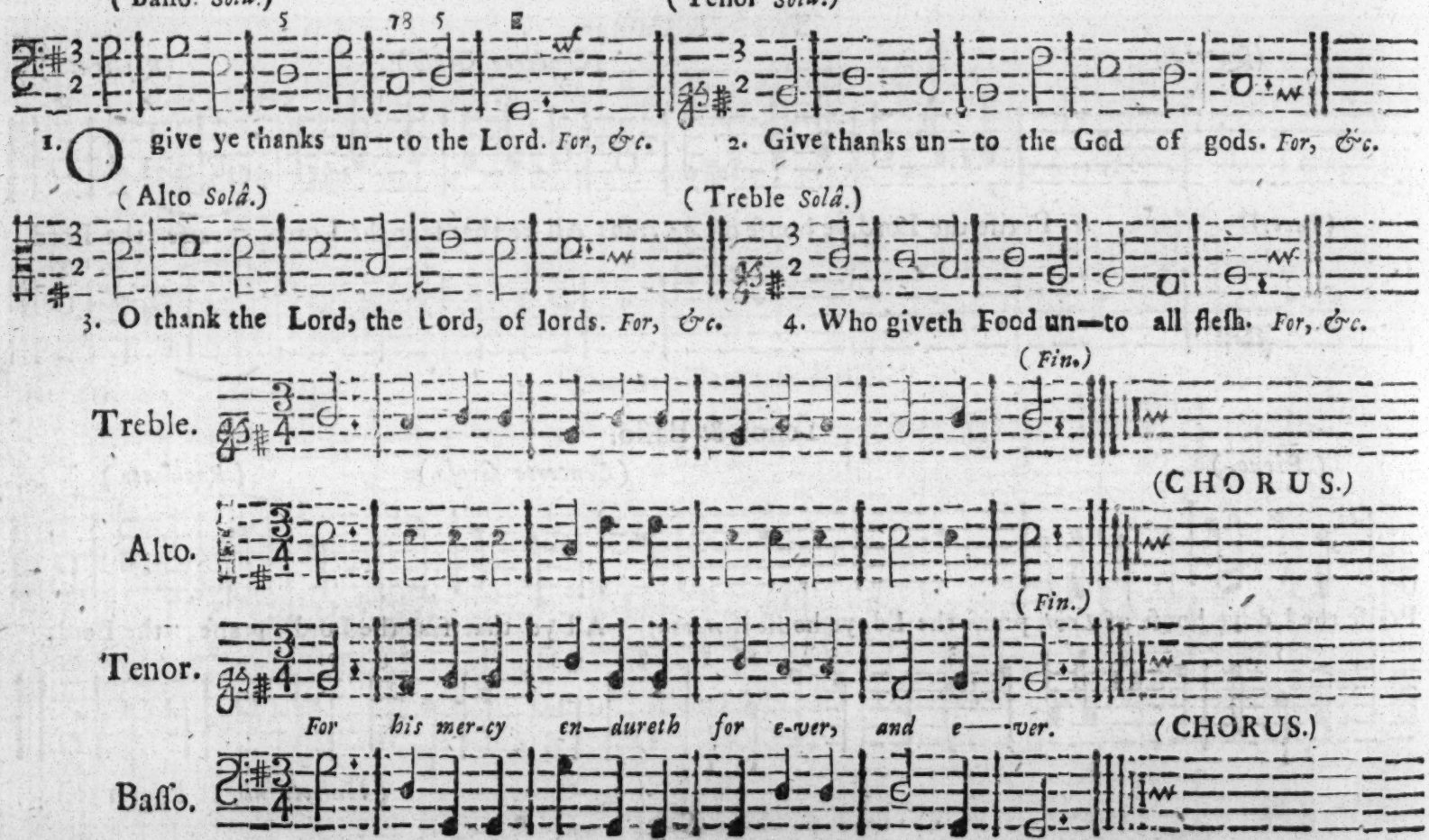


Praiſe the Ld. ye houſe of *Levi*, praiſe the Ld. ye houſe if *Aaron*: All ye that fear the Lord praiſe the Lord.



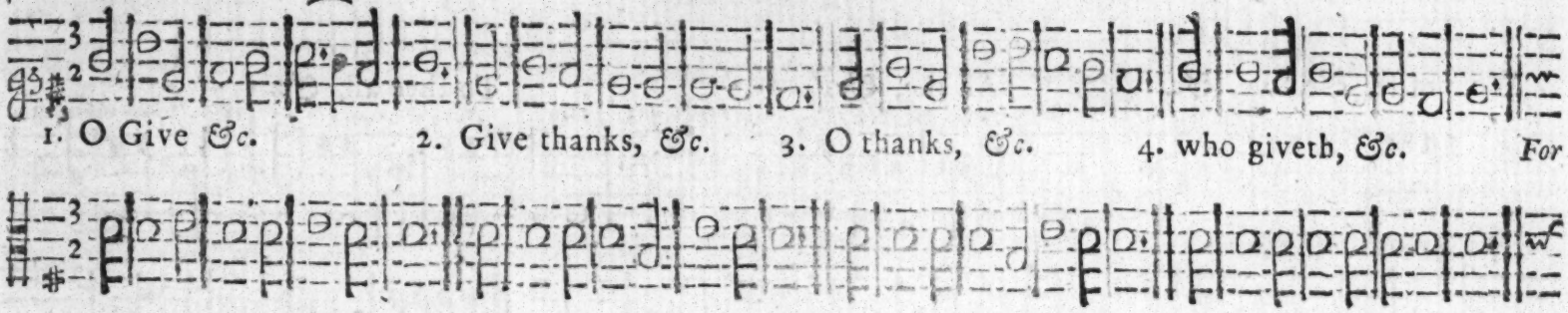
(*Hallelujah*, as Page 130.)

XV. *An* ANTHEM, Compoſed for Four Voices *Pſal. 136th W. T.*



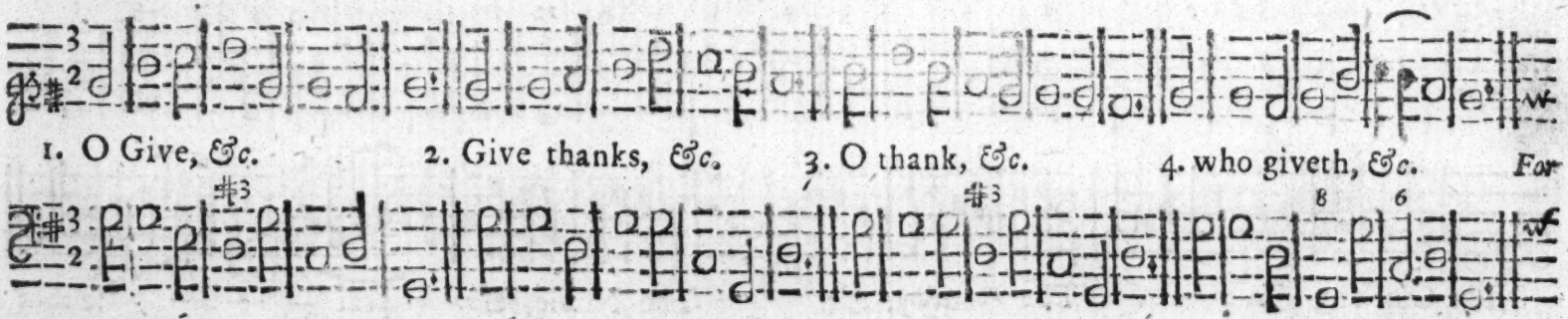
CHORUS. Continued.

(*Quarta.*) Treble & Alto.



1. O Give *&c.* 2. Give thanks, *&c.* 3. O thanks, *&c.* 4. who giveth, *&c.* *For*

(*Brillante.*) Tenor & Baſſo.

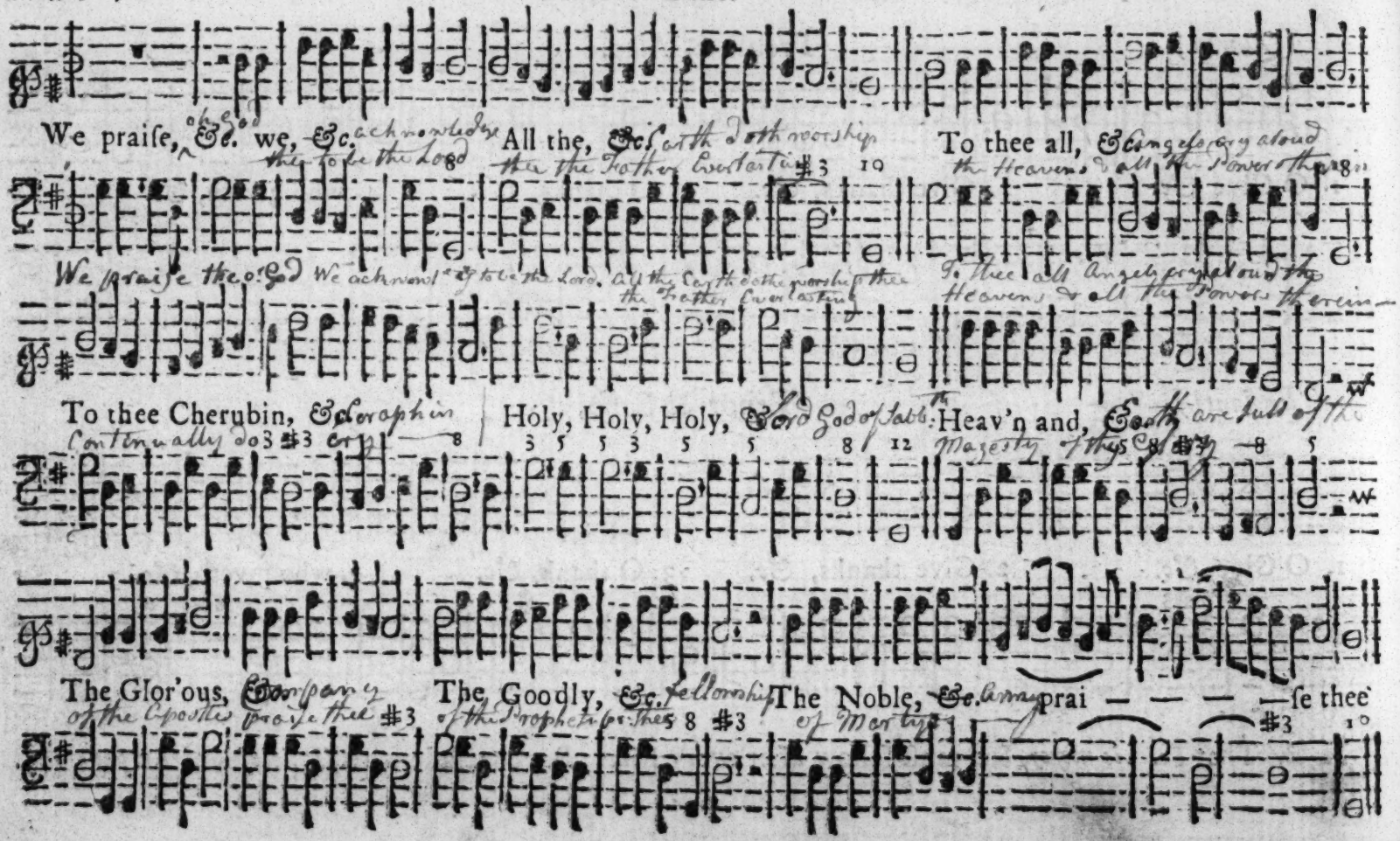


1. O Give, *&c.* 2. Give thanks, *&c.* 3. O thank, *&c.* 4. who giveth, *&c.* *For*

N. B. That *For his mercy*, &c. muſt follow after every *Line*. But conclude with *Hallelujahs*. As *page* 105.

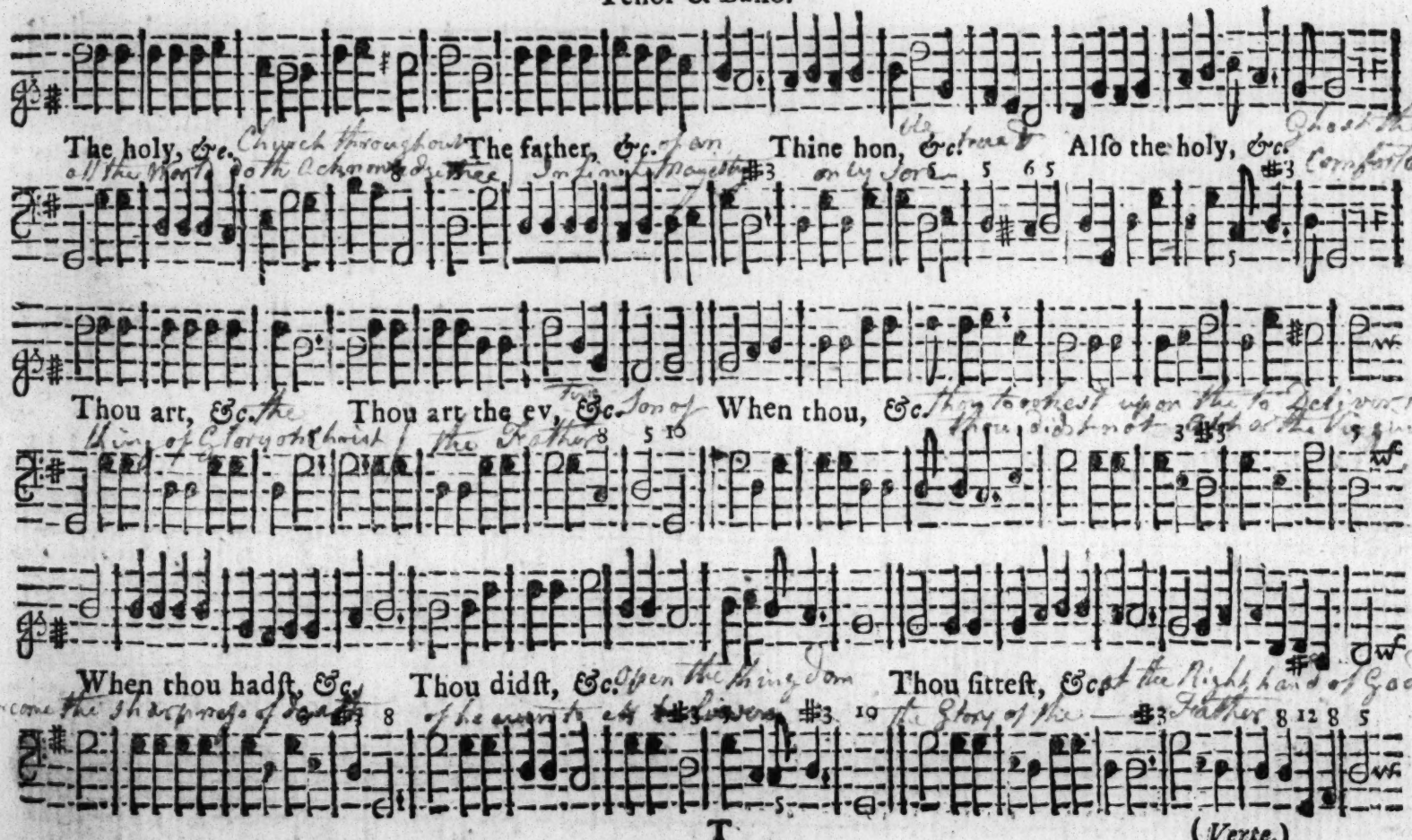
XVI. *The* TE DEUM, Laudamus. Compoſed in Two Parts. *W. T.*

(*Aſſay.*) Tenor & Baſſo.



Te Deum Continued.

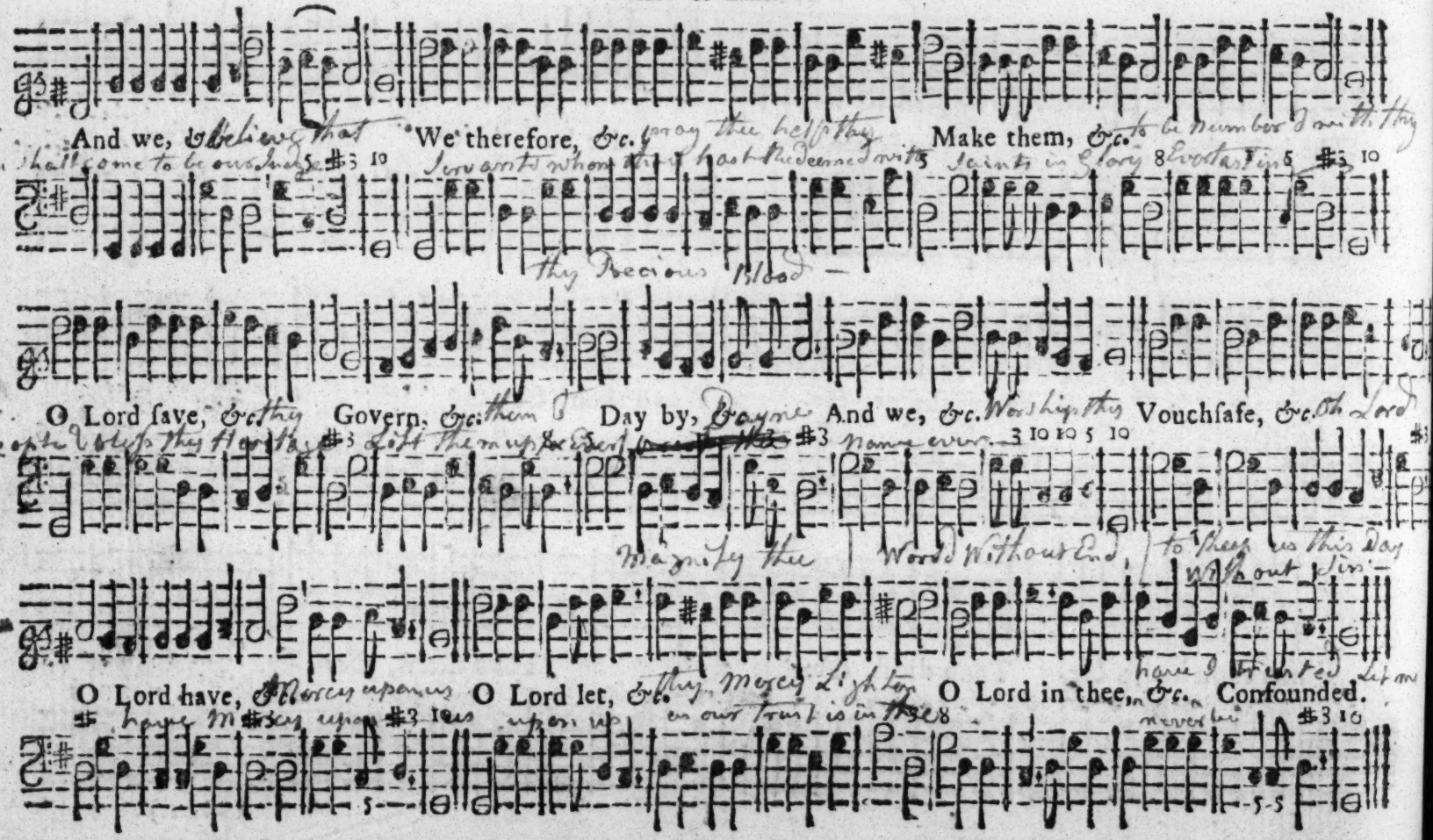
Tenor & Baſſo.



A Compleat Melody: *Or,*

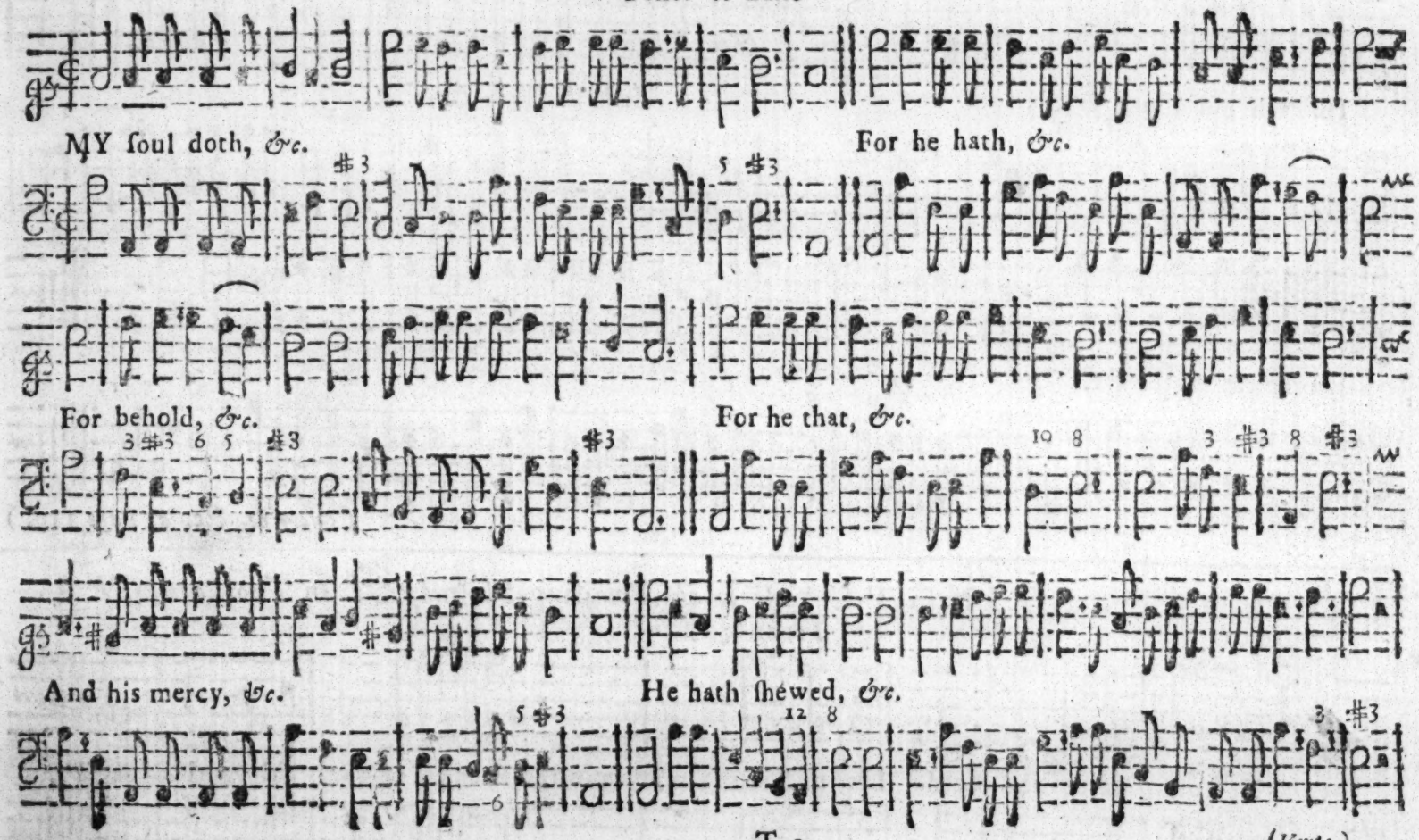
Te Deum, Continued.

Tenor & Basso.



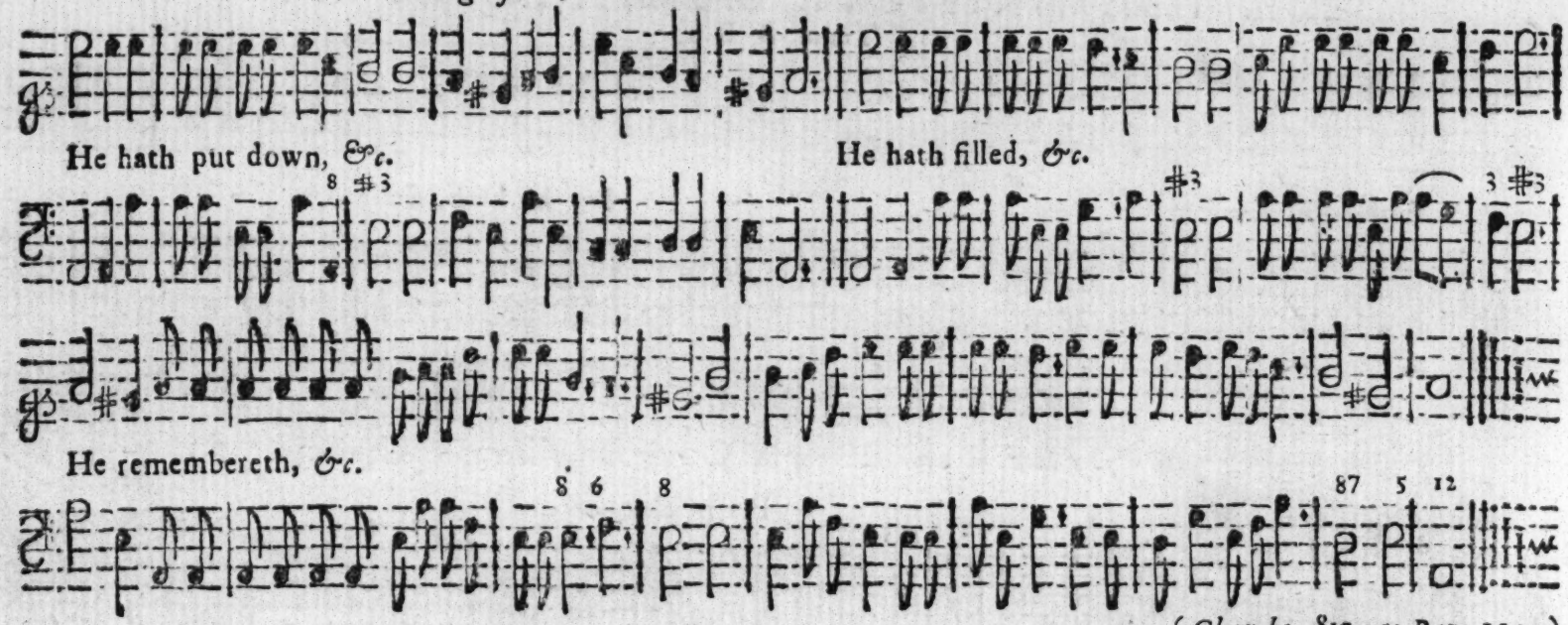
XVII. The MAGNIFICAT. Composed in Two Parts. *W. T.*

Tenor & Basso.



A Compleat Melody: *Or,*

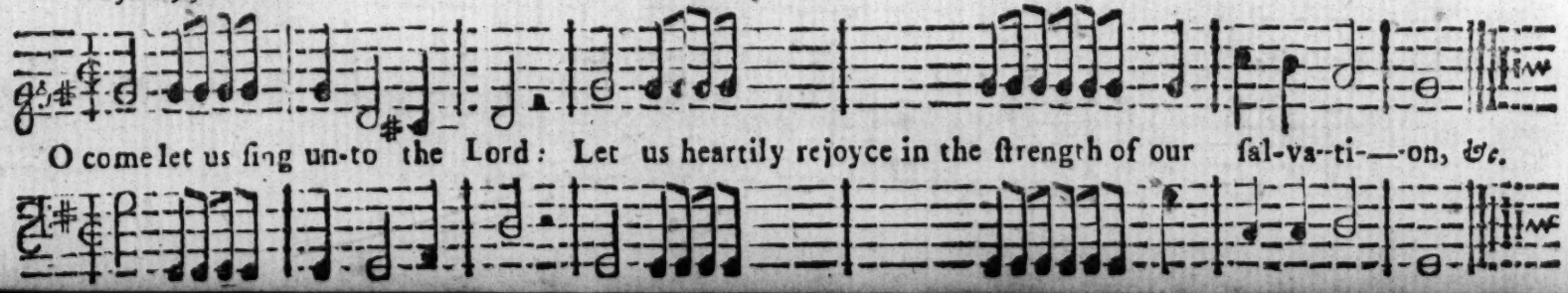
Magnificat, continued. Tenor & Baſſo.



(*Glory be*, &c. *as Page* 119.)

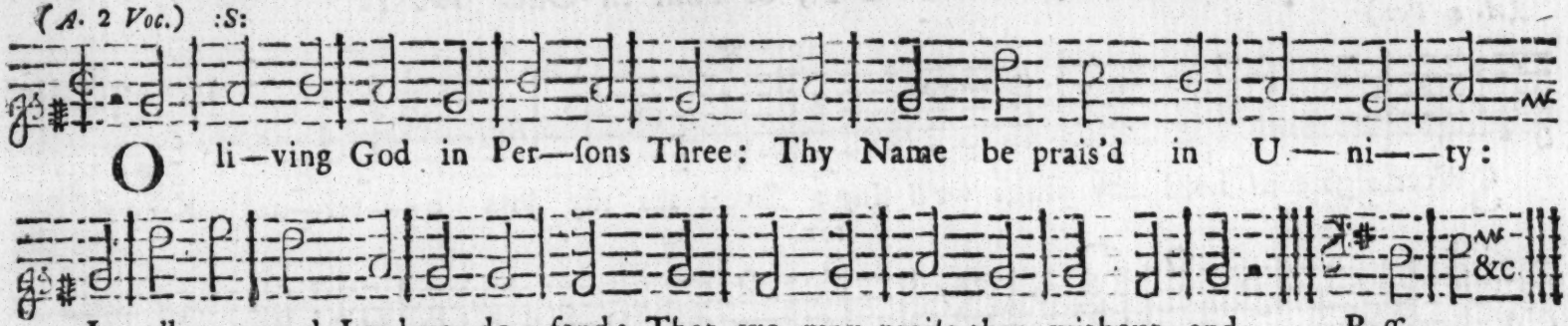
XVIII. *A* CHANTING-TUNE *to the* Reading-Pſalms, *&c. in Two Parts*, W. T.

Pſal. 95. Tenor & Baſſo.



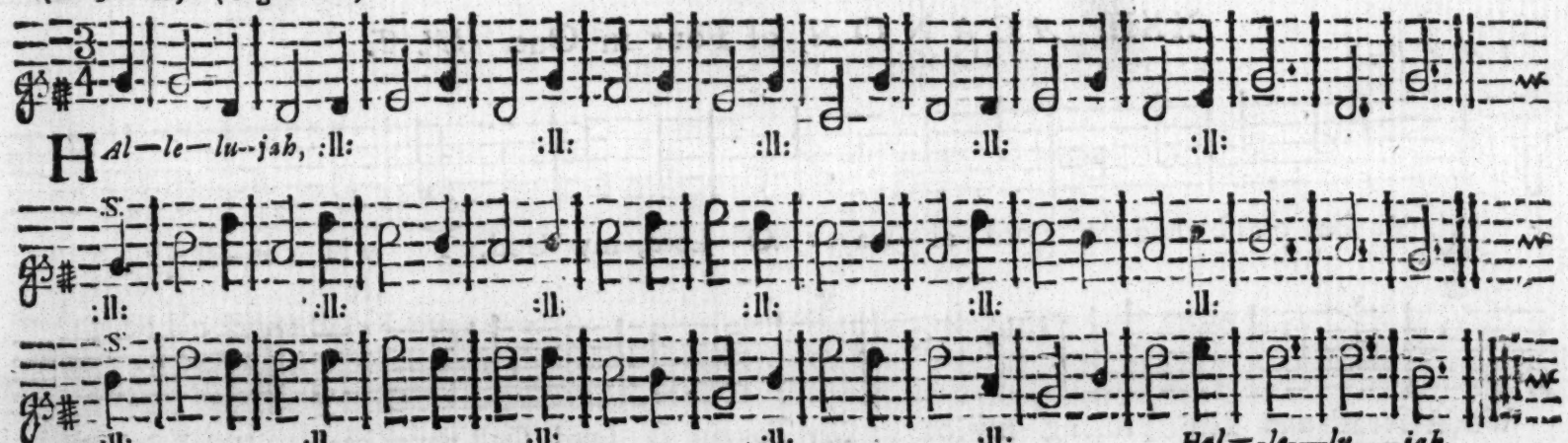
XIX. *A* CANON, of Two in One: In the *4th.* Below. *W. T.*

(*A.* 2 *Voc.*) :S:



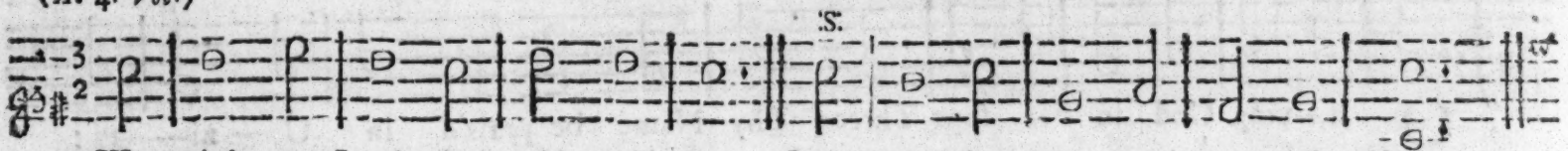
XX. *A* CANON, in Uniſon; or Canon of Three in One. *W. T.*

(*A.* 3. *Voc.*) (*Organium.*)

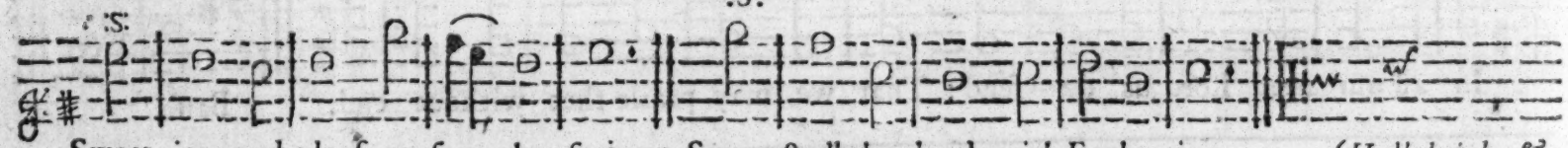


XXI. *A* CANON, of Four in One. *W. T.*

(*A. 4. Voc.*)



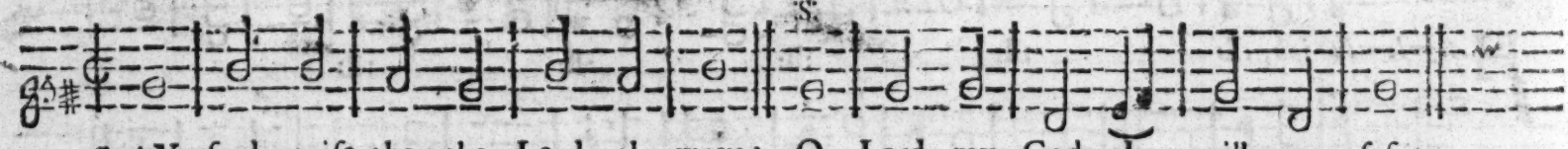
SWeet righteous Lord, thy praiſe we'll ſing: Sweet are thy joys e——ter—nal King:



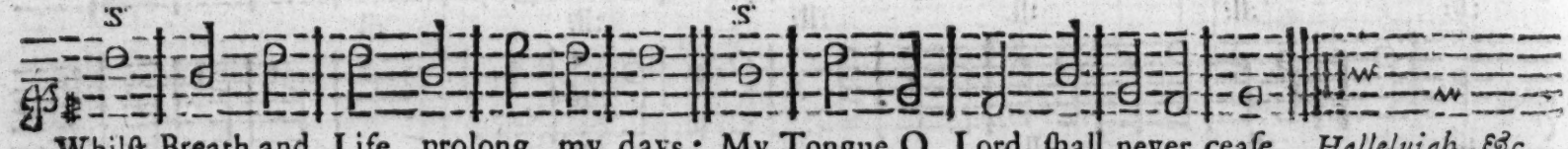
Sweet joys and pleaſures from thee ſpring: Sweet ſhall the clouds with Eccho ring. (*Hallelujah, &c.*

XXII. *A* CANON, of Four in One. *W. T.*

(*A. 4. Voc.*)



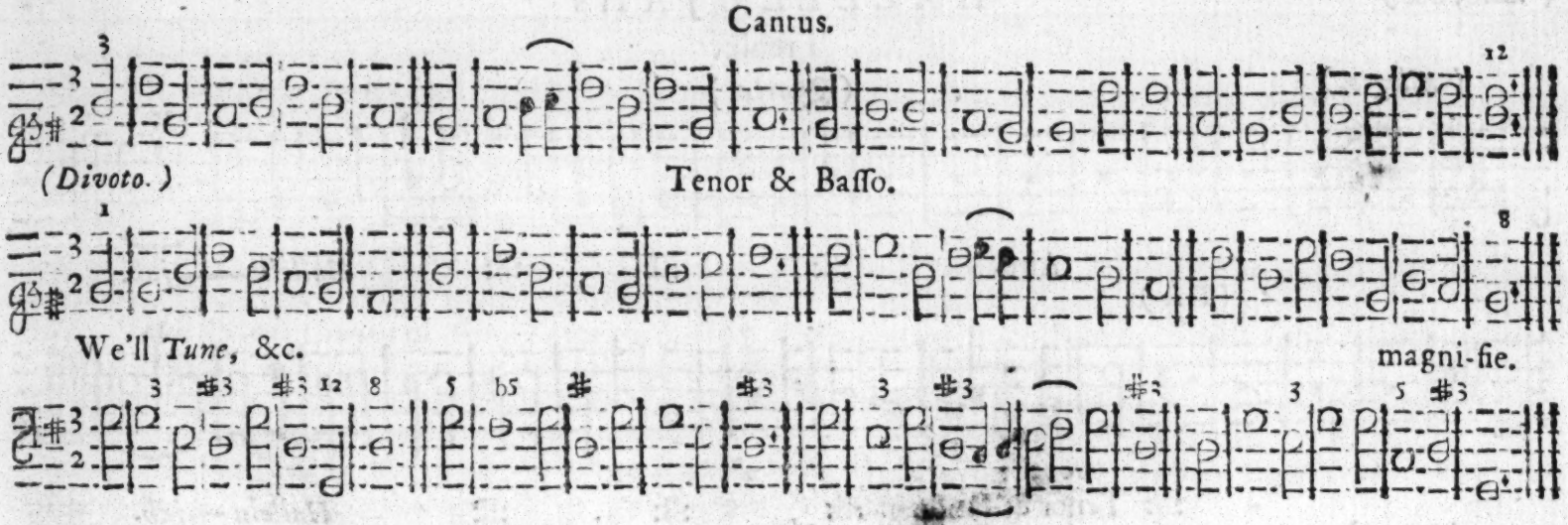
MY ſoul praiſe thou the Lord al—ways: O Lord, my God, I will con—feſs:



Whilſt Breath and Life prolong my days: My Tongue O Lord, ſhall never ceaſe. *Hallelujah, &c.*

XXIII. *An*

XXIII. *An* HYMN, *On the Divine* Uſe *of* MUSICK. *Compoſed in 4 Muſical Parts.* W. T.



I.

WE'll *Tune* our Souls, with one accord,
And Bleſs thy Sacred Name, O Lord:
Loud *Anthems* ſhall our Tongues emply,
Gods Holy Name to magnifie. — *Chorus.*

II.

To gratifie his Boundleſs Love,
with well *Tun'd* Hearts our Lips ſhall move
With *Muſick* ſweet; which *Art* was lent,
to *Praiſe* with *Voice*, and *Inſtrument.* — *Cho.*

III

O! *Art* Divine! who doth inſpire
our Hearts to make a Heav'nly *Quire*:
A Taſte of Heav'n, whilſt we'r on Earth;
And Rightly ſtyl'd, *The Angels Mirth.* — *Cho.*

IV.

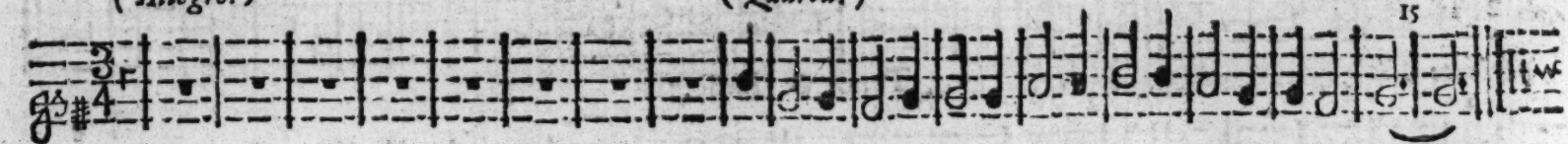
Then let us practiſe here Below,
This Heav'nly *Art*, that we may Know
Our *Parts* above; and there be plac'd
Amidſt the *Conſort*, which we Taſte. — *Chorus.*

Continued.

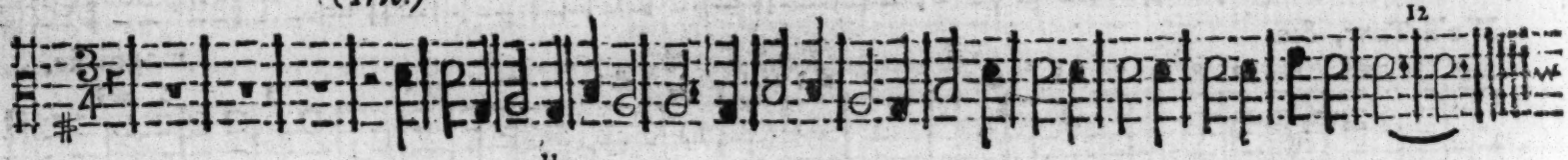
(Chorus.) **HALLELUJAH's**

Treble.

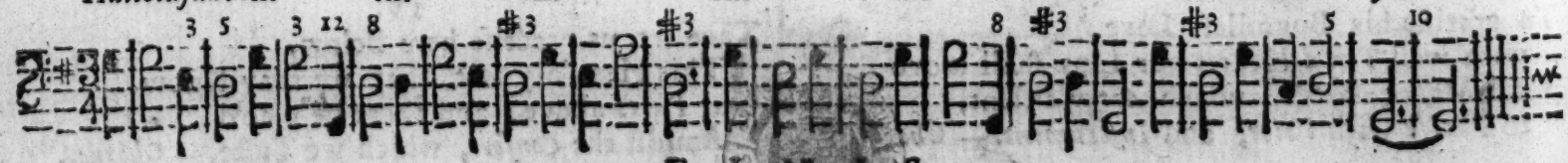
(*Allegro.*) (*Quarta.*)



(*Trio.*)



(*Duett.*)



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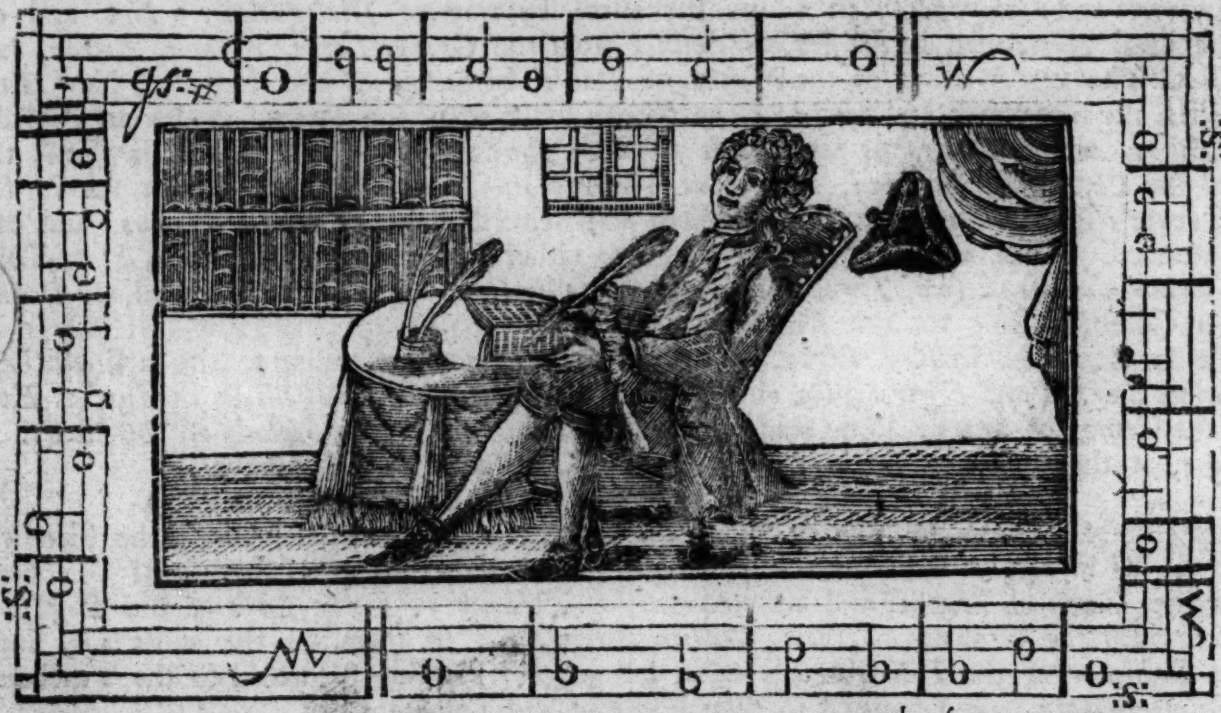
Mr. A. Lane's *Preface to his* Art of Letters.

A *GLORIA*

GLORIA IN EXCELSIS DEO.

(*Quarta.*) Lord, *Tune* my Heart with--in my Breaſt,



And frame it to thy ho--ly Will;

Which may my Soul with Comfort fill, &c. W. T.

And let thy Spirit with——in me reſt,

GULIELMI TANS'ÜR *Effigies.*

THE

Melody of the Heart:

OR,

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By *WILLIAM TANS'UR*, of *Ewell*, (now at *Barns*,) in the County of *Surry*: Who Teacheth the ſame! (*Author* of the Harmony of *SION*.)

My Heart, *O God*, *is fully bent*; *to magnify thy Name*:
My Tongue *with Tuneful* Notes *of* Praiſe, *ſhall Celebrate thy Fame*, &c. —— Pſal. 108. Ver. 1.

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" HAVING diligently perus'd your *Two excellent Books*, the *one* Inti-
" tuled *The Melody of the Heart*; and the other, *The Harmony of Sion*:
" and finding them both done with ſo much Judgment, and Ingenuity; and
" all the *Tunes* in all their *Parts* ſo well adapted to the *Words*, and alſo to
" each other; that I think them much more preferable to any other *Books*
" of *Pſalmody* extant: And doubt not, but they will in a great meaſure, (if
" carefully perform'd to perfection,) diſpoſe that moſt *Harmonious* Part of
" *Divine Service* to much more *Devotion* than it has been of late Years, for
" want of ſuch Aſſiſtance as may now be had from your aforeſaid *excellent*
" *Books.*"

I am, Sir,

Your ſincere Friend,

and Humble Servant,

(*Exeter, Jan.* 10. *A. D.* 1736.) JOHN KNIGHT.

The

The Preface, To all Lovers of Pſalmody.

IT *is very evidently known, and alſo appears, that no Book whatſoever hath been more admired for its ſweetneſs of* Poetry, *than the* New Verſion *of the* Pſalms *of* David : (*By Dr.* Brady, *and* Nathum Tate) *and is alſo received into the Hands of the moſt learned and judicious Perſons; and uſed both in their private and publick Devotions.*

The Greateſt Obſtacle that has hitherto laid againſt this Verſion *was, that theſe* Pſalms *were always ſet to the ſame* Muſick, *as the* Verſion *by* Sternhold *and* Hopkins; *which* Muſick *was compoſed on ſo wide a Compaſs, and alſo founded on ſuch dark and obſcure* Keys, *that few could ever attain to the true Performance of them. Again, their croſs Forms, and untuneable Leaps yielded ſuch a dull and diſmal Tone, that it was very offenſive to a Muſical Ear.*

But to illuſtrate the Pſalms *more* Muſical, *I have purged out all the croſs Motions of Diſſonant Sounds; and have Tuned up the ſame in to a* New *and Melodius* Compoſition; *in* Two, Three and Four Muſical Parts; *and ſet down in* Score, *for either* Voice *or* Organ : *which will doubtleſs cauſe the ſame to be put more in practice, in all ſuch Congregations as do uſe the ſame. To which is added,* Hymns *and* Anthems; *on ſeveral Occaſions.*

I Need not ſay any thing to prove the Antiquity of Divine-Muſick, *by reaſon it is clearly recorded in the moſt* ſacred *Hiſtory of the* Holy-Scriptures, *from the true evidence of God's holy Word. Ex. gr.* O Sing unto the Lord a New Song: Sing unto the Lord, ALL ye whole Earth, *&c. &c. &c.* Pſal. 96. ver 1.

Finally. I heartily recommend this Work to all ſuch, whoſe Hearts are Harmoniouſly compoſed, hoping it may meet with a candid Reception, and that every one may find Advantage therein, to the Service of God, *and alſo to their own delight : And that after this Life, we may all be Partakers of that ſweet* Conſort *and* Harmony *which is inceſſantly perform'd by the* Angels *in* Heaven. *Which is the hearty Prayer of your moſt humble, and effectionate Servant,*

{ *From* Ewell *in* Surry, }
{ May 29*th*. 1735. }

W. TANS'UR.

A Table

A Table *of the* 2d Part; *ſhewing on what* Page *you may find any* Hymn, *or* Anthem, *by their Beginnings.*

Page	HYMNS, Beginnings.
43	Lord, touch my Heart
44	The Day breaks forth
45	All ye who faithful
46	While Shepherds watch'd
49	Mourn, mourn ye Saints,
50	Chriſt from the Dead
51	Come Holy Ghoſt
52	Bleſt are the Dead *&c.*

Page	ANTHEMS, Beginnings.	*From Pſal.*
53	The Lord he is my Shepherd —— ——	23
57	O! how amiable are thy —— ——	84
62	Bow down thine Ear —— ——	86
66	Behold! behold! how Good —— ——	133
71	O Praiſe God in his Holineſs, *&c.*——	150
79	An Hymn on Divine Muſick ——	

The End of the ſecond Part.

Juſt Publiſh'd, *being the moſt correct Book of this Kind, extant.*

A New Deſcription of all the Counties in *Eng'and* and *Wales*: Containing, 1ſt, in what Dioceſs, Circumference of Miles, Number of Acres and Houſes; the Air, and Soil, Rivers, Commodities, and chief Seats of the Nobility and Gentry of each County; 2dly, Market-Towns, Market-Days, and Diſtance from *London*. 3dly, Members of Parliament; 4thly, Fairs fixt and moveable; 5thly, Coaches, Carriers, and Water-bound. 6thly, What Days they go out of Town. 7thly, Roads from *London* to the chief Towns and Croſs Roads, each County diſtinct by it ſelf Alphabetically, very plain and eaſy; the like not extant. Likewiſe, the Rates of Coachmen, Carmen, and Watermen, in and about the Cities of *London* and *Weſtminſter*. The Fourth Edition, carefully Corrected. To which is added, a compleat *Index*, for the more eaſy finding out what County each Town is in. Price 1 s. 6 d. Printed for *James Hodges*, at the *Looking-Glaſs* on *London-Bridge*.

An

An Alphabetical Table *of the* first Part: *Containing the* Names *of all the* Tunes; *and what* Psalms *are proper to each* Tune.

Pag.	Tunes *Names.*	Psalms *proper to each Tune*
	A	
1	Axminſter Tune	1. 2. 3. 5. 66. 72.
	B	
5	Banbury Tune	11. 8. 52. 55. 131. 133.
12	Bellford Tune	33. 81. 85 99. 128.
22	Burlington Tune	67. 130. 142.
	C.	
18	Chelmsford Tune	54. 20. 24. 127. 132. 134
	D	
6	Darlington Tune	22. 16 56. 59, 141.
	E.	
4	Ely Tune	9. 19. 21. 27. 92 147.
	F.	
19	Farnham Tune	2.14.32 36.60 69.70.114.
	G.	
29	Gillingham Tune	105.34.108 125.138.146
	H.	
24	Harlington Tune	91. 37 50. 63. 110. 120
32	Hartland Tune	119. 30. 58. 75. 82.
	I.	
15	Ixworth Tune	48 93. 118. 129. 143.
	K.	
2	Killingworth Tune	47. 10. 83. 140.
30	Kellington Tune	116. 49. 53. 71. 86.
	L.	
14	Lutterworth Tune	42 90. 102. 121.
	M.	
25	Marſhfield Tune	96
	N.	
7	Newport Tune	15. 36. 44. 45. 98. 124.
	O.	
16	Oakingham Tune	46. 76. 113.
	P.	
13	Portſmouth Tune	41. 77. 103. 126.
	Q.	
11	Quinzay Tune	26.12 64 94.115.135.145.
	R.	
20	Richmond Tune	87.
	S.	
23	Sarum Tune	88. 43. 57. 63. 80. 93. 112.
31	Sleford Tune	139. 18. 40 73 123. 137
	T.	
28	Tunbridge Tune	100. 29. 65. 89. 104. 106. (107. 122. 144.
	U.	
10	Uttoxeter Tune	25. 31. 51.
	W.	
3	Wellingbrough Tune	6. 19. 21. 27. 147.
8	Woodſtock Tune	23. 35. 39. 74.
	X.	
36	Xativa Tune	149.
	Y.	
34	Yaxley Tune	136. 148.
	Z.	
38	Zembla Tune	150. 95. 43. 68. 97. 110. 111
39	*Gloria Patri's*	

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A TABLE *of* Pſalms *ſuited to the* Feaſts *and* Faſts *of the* Church *of* England; *and other Varieties of Life. Very uſeful for* Pariſh-Clerks.

FOR *Chriſtmas-day*; pſal. 2d. ver. 5, to the end. pſ. 45. pſ. 89, ver. 26, to ver. 30. pſ. 118, ver. 19.

For any time in *Lent*, pſ. 6, 32, 38, 51, 102, 130, 134.

For *Good-friday*, pſ. 2, ver. 1, to 5. pſ. 22, ver. 4, to ver. 9, or ver. 14, to ver. 20. pſ. 89, ver. 5, to ver. 9. pſ. 118, ver. 19, to ver. 26. pſ. 45, ver. 6, to ver. 8.

For *Aſcenſion-day*, pſ. 24, ver. 7, to the end. pſ. 47, 68, 97, 99, 108.

For *Eaſter-day*, pſ. 26, v. 8, to v. 11. pſ. 45, v. 6, to v. 8. pſ. 89, v. 5, to v. 9. pſ. 118, v. 19, to v. 26.

For *Whit-Sunday*, pſ. 48, pſ. 51, v. 10, to v. 13. pſ. 68, v. 11, to v. 23. pſ. 104, v. 1, to v. 5. pſ. 122, v. 10, 11.

For *Trinity-Sunday*, pſ. 33, v. 4, to v. 8. pſ. 81. pſ. 136, v. 4, to the End.

For the Martyrdom of K. *Charles* I. *Jan.* 30th, pſ. 7, v. 1, to v. 5. pſ. 25, two laſt Staves. pſ. 94, v. 19, to to the End. pſ. 141, v. 1, to v. 5. pſ. 41, v. 5, to v. 10.

For the Reſtoration of K. *Charles* II. *May* 29th, pſ. 18, v. 15, to v. 19. pſ. 66, v. 1, to v. 5. pſ. 126.

For the Powder Plot, *Nov.* 5th, pſ. 7, two laſt Staves. pſ. 124, pſ. 126, pſ. 129, ver. 43.

On Charity, pſ. 22, v. 23, to v. 27. pſ. 34, v. 14, to v. 18. pſ. 41, v. 1, to v. 5. pſ. 72. v. 13, to v. 19. pſ. 107, v. 41, and 42. pſ. 112. pſ. 147. v. 3, to v. 6.

Pſalms of Thankſgiving, *viz.* 33, 66, 81, 84, 92, 95, 96, 98, 100, 103, 104, 105, 106, 107, 108, 113, 117, 118, 135, 136, 138, 145, 147, 148, 149, 150.

The bleſſed Man deſcribed in Pſalms 1, 15, 24, 32, 92, 112, 119, 128.

The Excellency of God's Word in Pſalms 12, 19, 119.

For the *H. Communion*, Pſ. 23. pſ. 26, v. 6, to 8. pſ. 27, v. 4, to v. 10. pſ. 36, v. 5, to v. 11. pſ. 42, v. 1, to v. 5. pſ. 43, v. 3, to v. 6. pſ. 84, 103, 106.

Several Portions worthy of *Note*, viz. pſ. 2, v. 11, to the End. pſ. 16, two laſt Staves. pſ. 19, v. 12, *&c.* pſ. 26, the five laſt ver. pſ. 28, two laſt Staves. pſ. 32, two laſt Staves. pſ. 43, v. 3, *&c.* pſ. 72, two laſt Staves. pſ. 34, v. 7, to v. 10, and v. 11, to v. 16. pſ. 37, v. 16, *&c.* two laſt Staves. pſ. 51, v. 11. pſ. 57, v. 9. pſ. 119, v. 133, pſ. 62, v. 5. pſ. 66, v. 16.

For a Wedding, Pſalms 67, 128, 133.

For a *Funeral*, pſ. 16, v. 8, to the End. pſ. 90, v. 3, to v. 7. pſ. 39, v. 5, to v. 9. pſ. 103, ver. 13, 14, 15, 16.

The

Compendious Inſtructions *on the* Grounds *of* Muſick.

By Mr. *WILLIAM TANS'UR.*

IT cannot poſſibly be imagin'd that any *Part* of this moſt Noble *Science* of *Muſick*, can ever be rightly underſtood, or perform'd to Perfection, unleſs the Performer be truly inſtructed in the *Gamut-Rules*, and all other Branches thereunto belonging; tho' many flatter themſelves on the contrary: But let me aſſure ſuch Perſons, they are very much in the Dark, and ever will; neither will they ever attain to the true Performance of any *Part*, or *Leſſon* no otherways than as they hear it from others: Nor can they be able to Regain what they have forgot, or Loſt, without the Aſſiſtance of ſome Perſon to teach them the ſame again: Neither can they judge whether they are taught wrong or right.

But thoſe who endeavour to qualifie themſelves in the *Grounds* and *Principles* of this *Art*, may be able to perform any *Part* whatſoever contain'd therein; and alſo very nearly at the firſt View, if they be thoroughly grounded: Neither will they ever forget any thing whilſt they are in Practice: But be able to Learn, and perform any *Leſſon* without the Aſſiſtance of others, and alſo be able to judge if the *Compoſition* be wrong or right. Thoſe who endeavour to be Qualified therein, may be therein aſſiſted by diligently obſerving the following *Rules*, which are done in a *New* and eaſy *Method*; and are Compendiouſly explicated in the five following Sections, *viz.*

§ I. Of

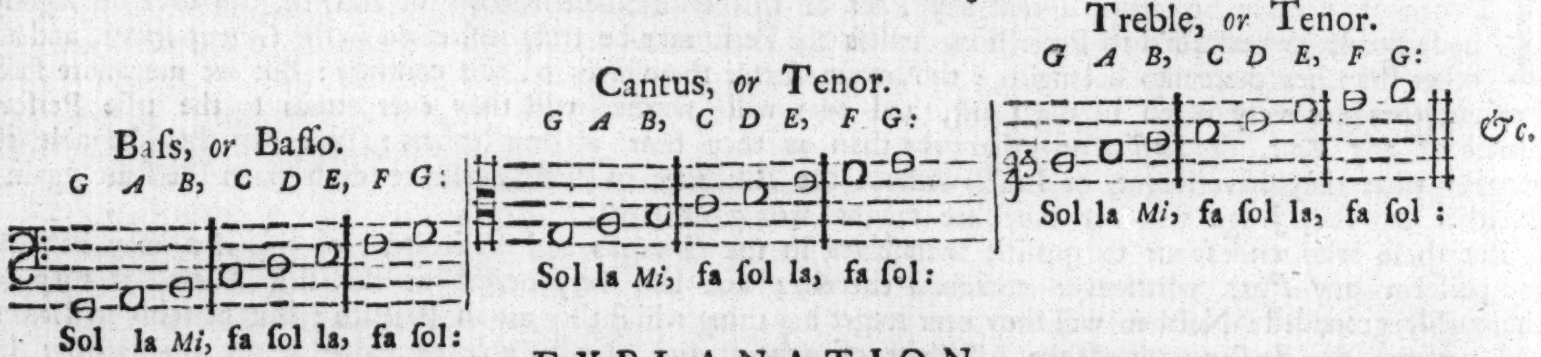
§ I. Of the *Gamut*, and of *Cliffs*; and their *Uſe*.
§ II. Of the *Names* of the *Notes*, &c. and of other *Characters* uſed in *Muſick*.
§ III. Of *Time*, in its ſeveral *Moods*.
§ IV. Of *Keys*, and of *Tranſpoſition*.
§ V. Of the ſeveral *Concords*, and *Diſcords*: And how to compare one *Part* with another.

---

§ I. *Of the* GAMUT, *and of* CLIFFS: *and their* Uſe.

THE *Scale* of *Muſick* is commonly call'd the *Gamut*, which contains all the Degrees of *Sound*; But the Better to Explain its *Uſe*, I ſhall ſet it down on the *five Lines*, in the *three* uſual *Cliffs*, thus:

The *GAMUT*, or *Scale* of *Muſick*.



EXPLANATION.

THIS *Scale* muſt be perfectly learnt by heart, which may be eaſily done by learning only one *Part* firſt; By reaſon every 8th *Sound* bears the ſame *Name* as it was before: which will Give you a proper *Name* for every *Line* and *Space*.

☞ Obſerve, that all are *Whole-Tones* both *Aſcending* and *Deſcending* in every *Octave*, or 8th, only from Mi to *fa*, and *La* to *fa*; and they are but *Half-Tones*.

Of

of CLIFFS.

THE *Baſs*, of *F faut-Cliff*, is ſet on the 2d. *Line* from the Top; and called *F*, or *fa*.

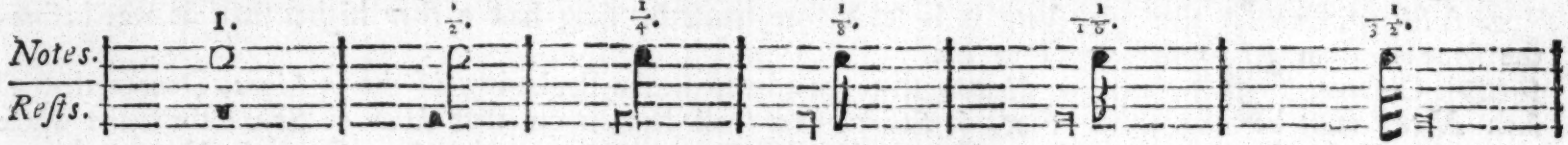
The *Contra*, or *C ſolfaut-Cliff*, may be ſet on any of the 4 loweſt *Lines*; and called *C*, or *fa*: But ſeldom uſed but in *Inner-Parts*, tho' formerly moſt uſed to the *Tenor*.

The *G ſolreut*, or *Treble-Cliff*, is ſet on the 2d. *Line* from the Bottom, and is called *G*, or *Sol*: Being moſtly uſed to the *Tenor*, by being ſung an 8th Below; which is of more certainty than the *Contra Cliff*, &c.

---

§ II. *Of the* Names, *and* Meaſures *of the* Notes; *and their* Reſts: *And other* Characters *uſed in* Muſick.

The *Semibreve*. The *Minim*. The *Crotchet*. The *Quaver*. The *Semiquaver*. The *Demiſemiquaver*.



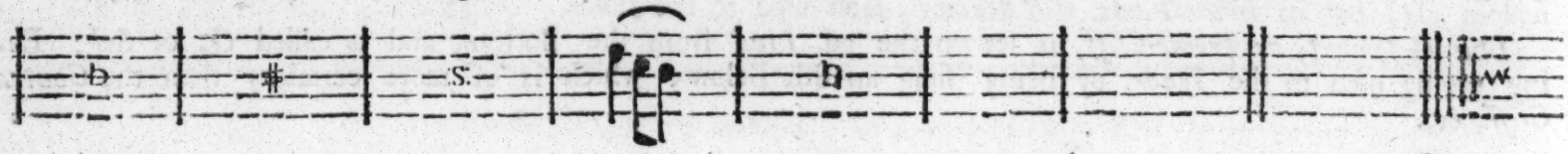
EXPLANATION.

THE firſt *Character* is called the *Semibreve*, which is the *Meaſure-Note*, and called a *whole Time*; and Guideth all the other Leſſer *Notes* in *Proportion* to it. The *Semibreve* is performed while you may leiſurely tell 1; 2; 3; 4; By the ſlow *Motions* of the *Pendulum* of a large Chamber *Clock*. The *Minim* is but half, or one 2d. Part of a *Semibreve*; and the *Crotchet* is but one 4th; The *Quaver* is but one 8th; the *Semi-Quaver* is but one 16th; and the *Demi-Semi-Quaver* is but one 32d. Part of the *Semibreve*: And are made as the above Example.

The *Reſts* that are fixed under the *Notes*, (when uſed in *Compoſition*) imports, or denotes, that the Performer muſt *Reſt*, or keep *Silent* ſo long as one of the Reſpective *Notes* are performing, &c.

Of other Characters *uſed in* Muſick, *viz.*

A *Flat.* A *Sharp.* A *Repeat.* A *Slur.* A *Proper.* A *Single Bar.* A *Double Bar.* A *Cloſe.*



1. 2. 3. 4. 5. 6. 7. 8.

EXPLANATION.

1. A *Flat*, is made as above, and Denotes that any *Note* it is ſet before, muſt be ſung half a *Tone* Lower than it was before; the ſame as from *Mi* to *fa*, or *La* to *fa*, &c.

2. A *Sharp*, Denotes that any *Note* it is ſet before, muſt be ſung half a *Tone* higher than it was before; the ſame as from *Fa* to *Mi*, or *fa* to *La*.

☞ Obſerve, that all *Flats*, or *Sharps* that are placed at the Beginning of the 5 *Lines*, Denote that all ſuch *Notes* muſt be ſung either *Flat*, or *Sharp*, that ſhall happen on that *Line* or *Space* thro' the whole *Stanza*; unleſs it be contradicted by another *accidential Flat*, or *Sharp*: which ſerve for thoſe *Notes* only.

3. A *Repeat*, imports a Repetition; That ſuch a *Strain* muſt be Repeated again, from the *Note* it is ſet over, after, or under.

4. A *Slur*, is drawn over or under any Number of *Notes* together, when ſung to but one Syllable: Sometimes they are joyned together with Stroaks thro' the Tails, which are to the very ſame Effect.

5. A *Proper*, is often ſet before any *Note* that was made either *flat* or *ſharp* at the Beginning of the 5 *Lines*; and denotes ſuch *Notes* muſt be ſung in their *Proper*, or Primitive Sound.

6. A *Single-Bar*, is uſed to divide the *Time* according to the *Meaſure-Note*.

7. A *Double-Bar*, is uſed to divide many *Strains* in *Muſick*, &c.

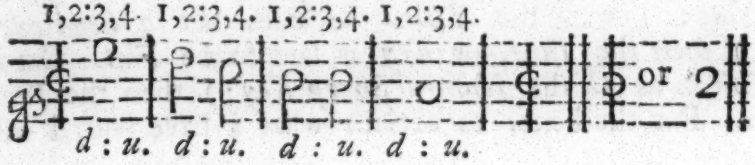
8. A *Cloſe*, is 2, 3, or more *Bars* drawn together after the laſt *Note*: which ſignifies a *Concluſion*, &c.

The

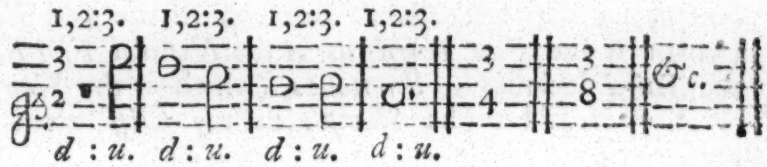
The *Prick of Perfection*, or *Point of Addition* is a little *Dot*, always ſet on the *Right-ſide* of a *Note*; which adds to its *Sound*, or *Time*, half as much as it was before, *&c.* When this *Point* is added to the *Semi-breve*, it muſt be held as long as 3 *Minims*. And ſo to all the reſt. As thus:

§ III. *Of* Time: *And its ſeveral* Moods.

Common-Time Moods.



Tripla-Time Moods.



EXPLANATION.

Time is meaſured by the *Motion* of the *Hand* or *Foot*, which Motions repreſent the *Motions* of a *Pendulum*; by puting it *down*, and taking it *up* in Equal *Motion*.

Common-Time is meaſured by even Numbers, and known by the 3 *Moods* as above: The Firſt is very ſlow; the Second as quick again; and the Third very quick: So that your *Hand* or *Foot* muſt be *down* and *up* in every *Bar*, in equal *Time*, as the *Figures* and *Letters* direct.

Tripla-Time moves by odd Numbers, as 3 *Minims*, 3 *Crotchets*, or 3 *Quavers*, (or more) in a Bar; two to be perform'd with the *Hand*, or *Foot down*, and one *up*; as above. There are many various *Moods* in *Tripla-Time* uſed in Inſtrumental *Muſick*, which I ſhall omit to mention, by reaſon they are not concern'd in this *Book*.

Obſerve

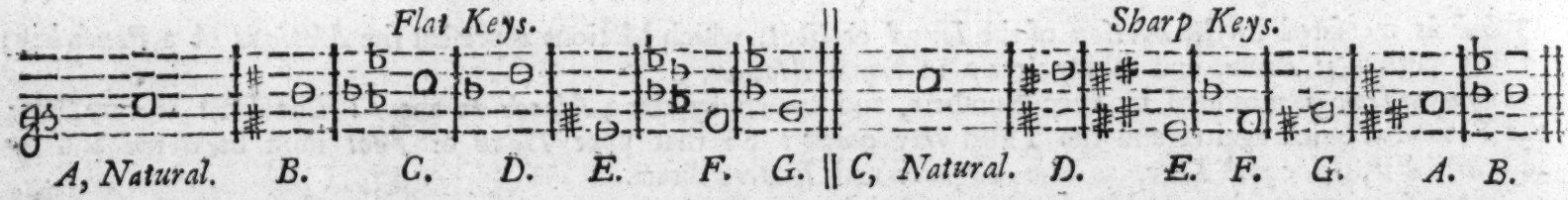
Obſerve that in *Common-Time*, and alſo in *Tripla-Time*, to have your *Hand* or *Foot down* at the firſt *Note* in every *Bar*: And that all odd *Notes* before a *Bar* be perform'd with the *Hand up*, &c.——— (See my *Compleat Melody*, Chap. 6.)

---

§ IV. *Of the ſeveral* Keys: *And of* Tranſpoſition.

THERE are but two *Natural-Keys* in *Muſick*, viz. *A*, the *Natural Flat-Key*; and *C*, the *Natural Sharp-Key*; all other artificial *Keys* being brought to the ſame Effect, by adding either *Flats* or *Sharps* at the Beginning of the *five Lines*; which *Flats* or *Sharps Tranſpoſe* the Mi to be either next under, or over the Key Note; (which is the laſt *Note* of the *Baſs*) which *Key* is known to be either *Flat*, or *Sharp*, by the firſt *Third* next above the ſaid *Key-Note*: For if the *Third* includes but 3 *Semitones* (which is the *Flat Third*, as *A* the *Natural Flat Key*;) then the *Tune*, or *Key* is ſaid to be *Flat*. But if the *Third* includes 4 *Semitones*, (which is the *Sharp Third*, as *C* the *Natural Sharp Key*;) then the *Tune* or *Key* is ſaid to be *Sharp*: in any *Cliff* whatſoever. But the better to explain what I have ſaid, I will give you

An Example *of the* 7 *ſeveral* Keys, *both* Flat *and* Sharp; *in the* G-Cliff.



The 12 Artificial *Keys* above, are made conformable to the two *Natural ones*; firſt by *Tranſpoſing* the *Mi*, (which is the *Maſter-Note*,) by either *Flats*, or by *Sharps*; and afterwards founding your *Key* either next above, or next below it, *&c.* But the greateſt Difficulty lies in the regular placing the *Flats*, and *Sharps*; on

on which I ſhall add the following Inſtructions: *Ex. Gr.* —— If the *Mi* be moved by *Flats*, the Firſt is founded on *B*, which ſhifts the *Mi* to *E*, a 4th above: (or 5th. below,) The 2d. *Flat* muſt be on *E*, which ſhifts the *Mi* to *A*, a 4th above the Former: So by this Method it may go thro' the whole *Syſtem* of *Octave*. To *Tranſpoſe* by *Sharps*, the firſt *Sharp* is founded on *F*, which is then *Mi*; the 2d. *Sharp* muſt be on *C*, a 5th. above the Former, *&c.* the *Mi* going with the laſt *Sharp* added.

Tranſpoſition *of the* Mi, *by* Flats *and* Sharps: *in the* G-Cliff.

{If that By *Flats* the *Mi* you do Remove: / It muſt be called in the 4th above, *&c.*}

{If that by *Sharps* the *Mi* removed is; / Riſe up 5 *Notes*, and then you cannot miſs, *&c.*}

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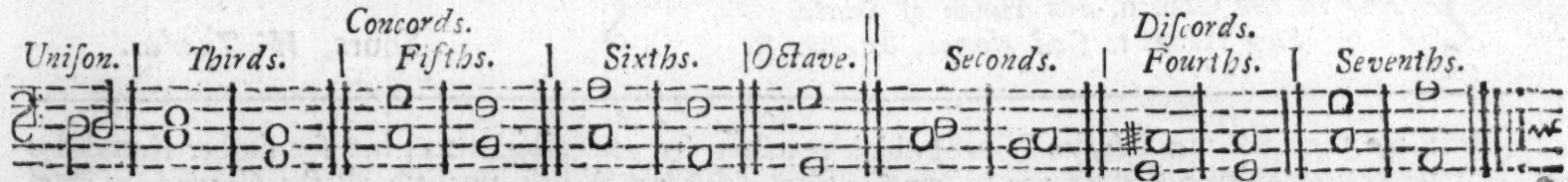
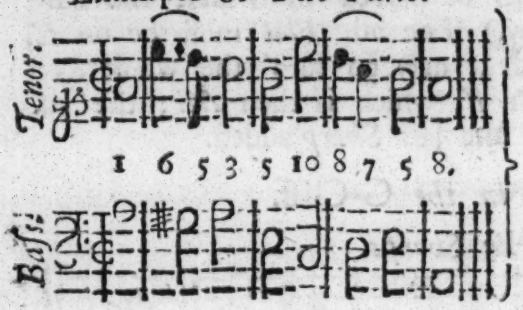
§ V. *Of* Concords, *and* Diſcords: *And how to* Compare *one* Part *of* Muſick *with another*, *&c.*



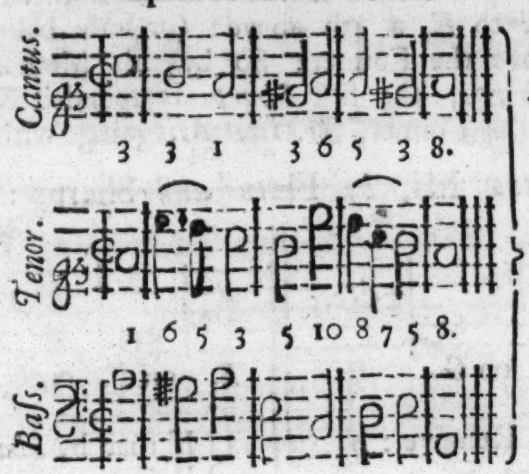
N. B. THAT if your *Voice* or *Inſtrument* would permit to ten thouſand *Eights*, or *Octaves*, they are ſtill to the ſame Effect as their ſingle *Concord*, or *Diſcord*, &c. But I ſhall next give you ſome few *Examples* how to *Compare* one *Part* of *Muſick* with another: And ſo conclude.

Example

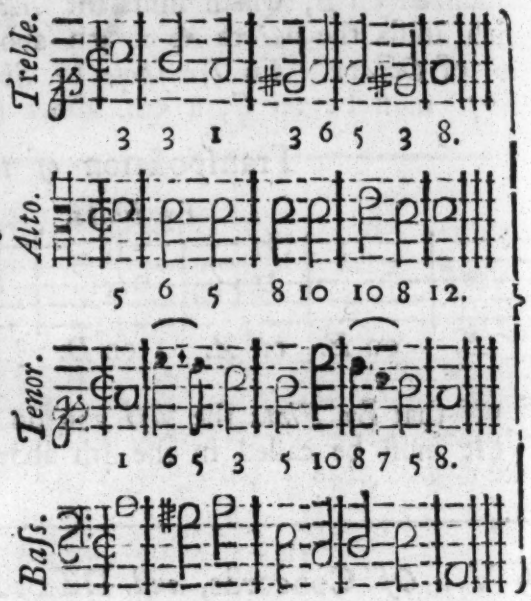
Example of *Two Parts.*



Example of *Three Parts.*



Example of *Four* Parts.



That all our Hearts, *and* Tongues *may be*
Loud Inſtruments *of* Praiſe:
And in the Church, *and* Houſe *of Saints*,
Sing Pſalms *to God always*, &c. &c. &c.

Yours, *W. Tans'ur.*

☞ Theſe are the moſt uſeful *Inſtructions* I think neceſſary for young Beginners; but for farther Knowledge in this *Art*, or *Science*, I refer you to my *Compleat Melody*: Which teacheth all the *Grounds* of *Muſick*, and *Compoſition* in all its Branches. Sold by me, and at the *Looking-glaſs* on *London-Bridge*: Price 3 *s.* It being the moſt curious *Book* that ever was publiſhed.

N. B. I alſo Teach the ſame, in a New, ſpeedy, and intire Method: But take no *Letters*, unleſs *Poſt paid.*

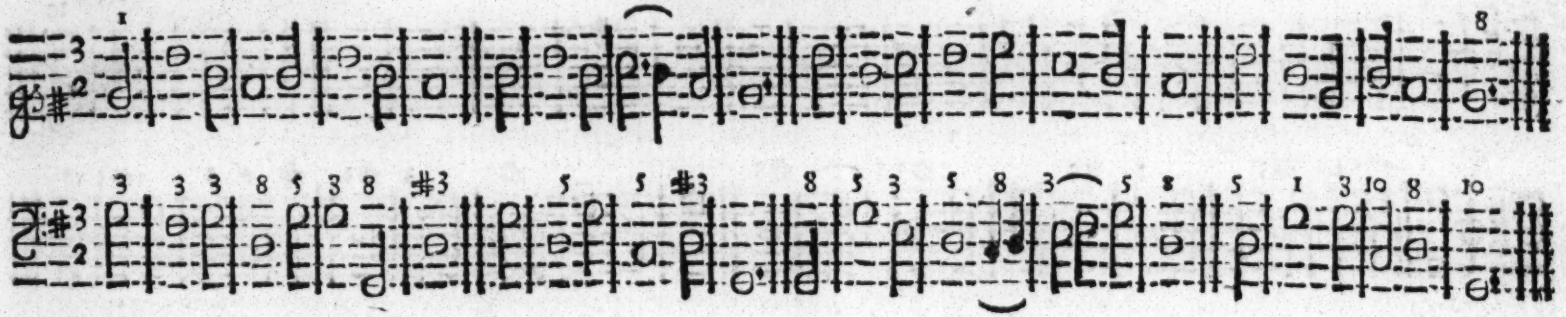
The

The New Verſion of PSALMS, New Tun'd

By Mr. *William Tans'ur.*

Axminſter Tune. *Pſal.* I. Compoſed in Two Parts. *W. T.*

(*Aſſay.*) (*Intonation.*) Tenor & Baſſo.



Verſe 1.

HOW bleſs'd is he who ne'er conſents
by ill Advice to walk:
Nor ſtands in Sinners way nor ſits
where Men profanely talk.

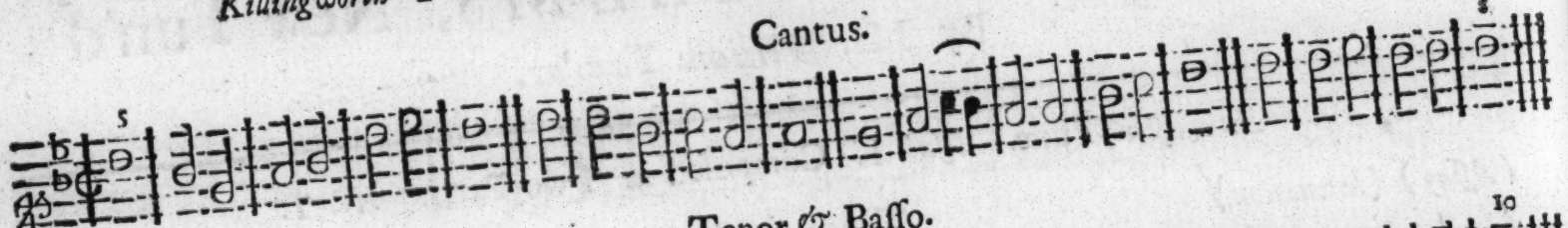
Verſe 2.

But makes the perfect Law of God
his Bus'neſs and Delight:
Devoutly reads therein by Day,
and meditates by Night. — *&c.*

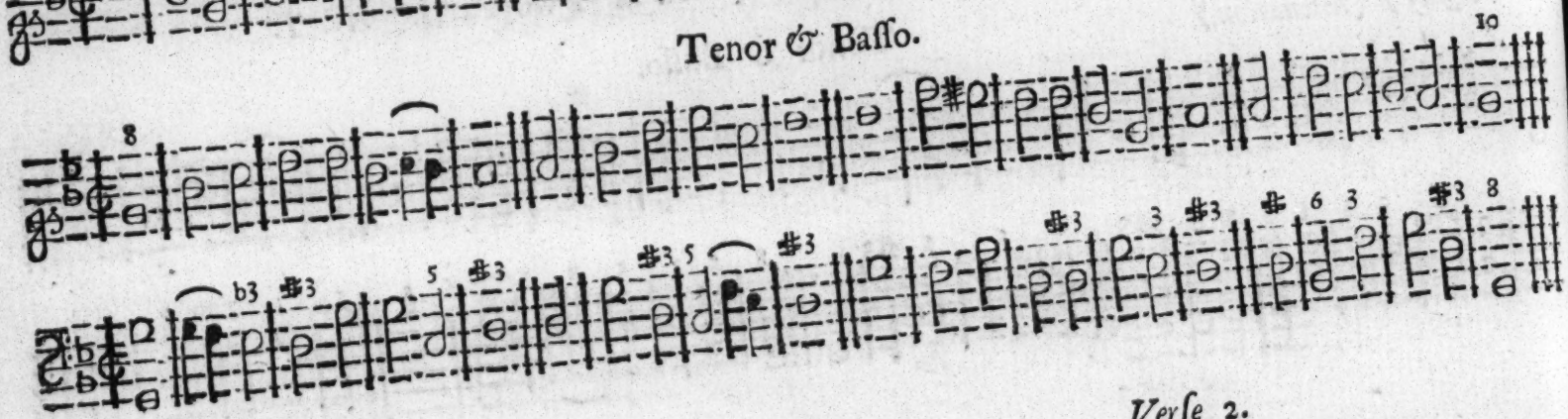
The Melody of the Heart.

Killingworth Tune. *Pſal.* 4*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

O Lord, that art my righteous Judge,
to my Complaint give Ear:
Thou ſtill redeem'ſt me from Diſtreſs,
have Mercy, Lord, and hear.

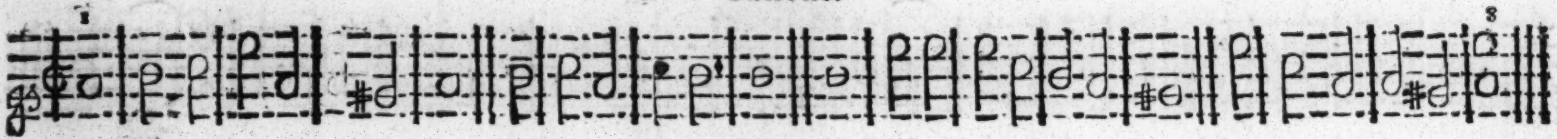
Verſe 2.

How long will ye, O Sons of Men,
to blot my Fame, deviſe?
How long your vain Deſigns purſue,
and ſpread malicious Lies? — *&c.*

Well.

Wellingbrough Tune. *Pſal. 6th.* Compoſed in Three Parts. *W. T.*

Cantus.



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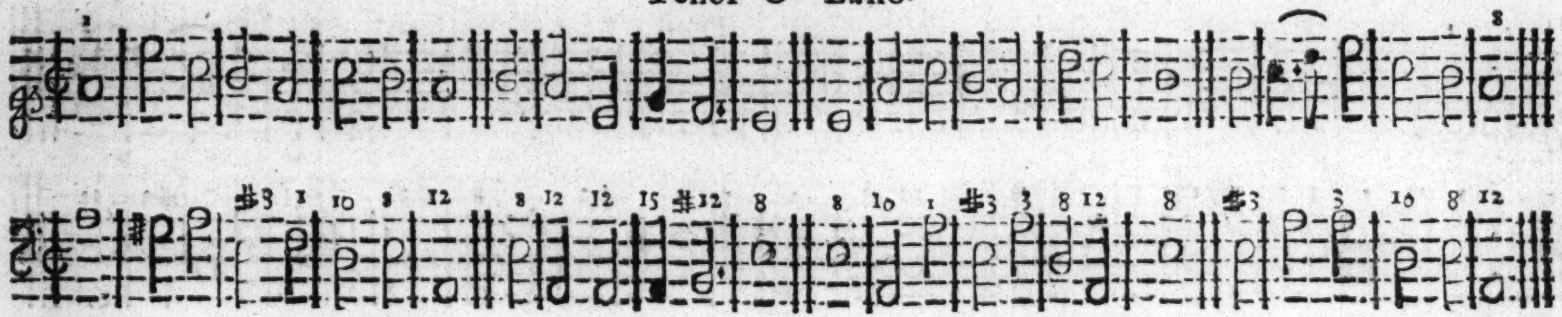


Verſe 1.

THY dreadful Anger, Lord, reſtrain,
and ſpare a Wretch forlorn:
Correct me not in thy fierce Wrath,
too heavy to be born.

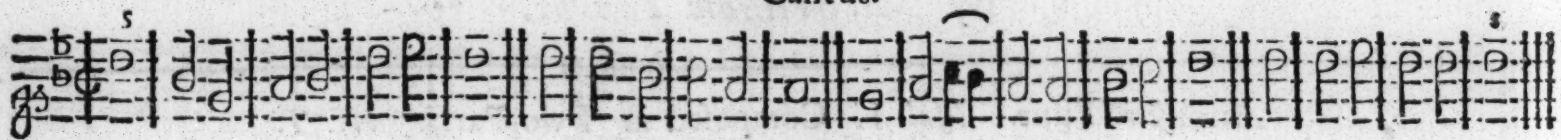
Verſe 2.

Have mercy, Lord, for I grow faint,
unable to endure:
The Anguiſh of my aking Bones,
which thou alone can'ſt cure. —— *&c.*

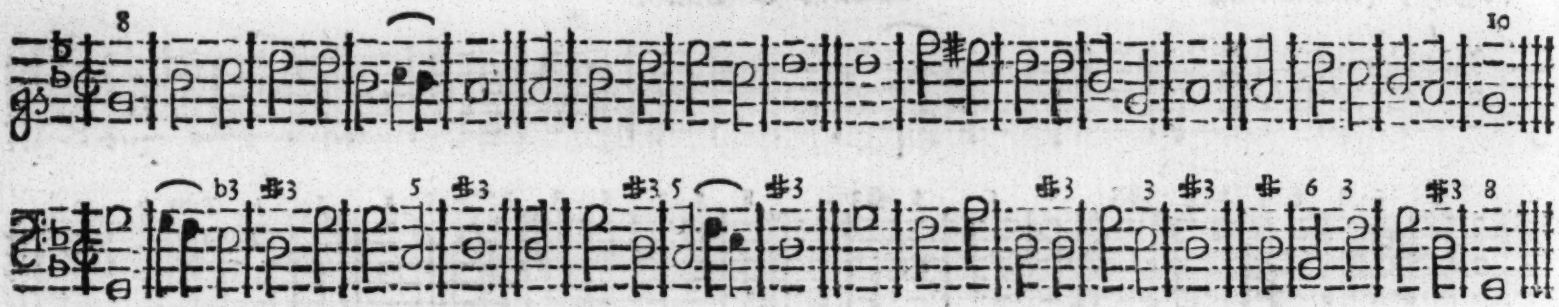
Ely

Killingworth Tune. *Pſal.* 4*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

O Lord, that art my righteous Judge,
to my Complaint give Ear:
Thou ſtill redeem'ſt me from Diſtreſs,
have Mercy, Lord, and hear.

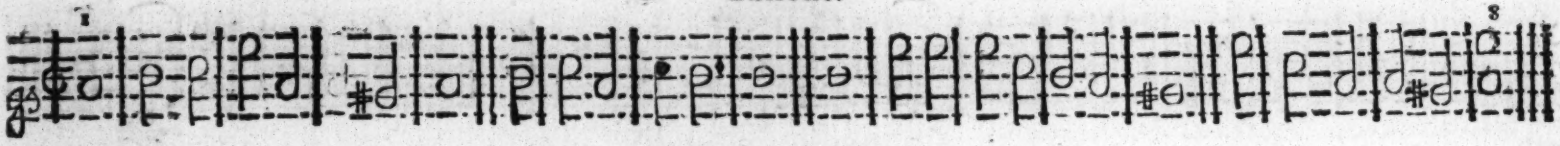
Verſe 2.

How long will ye, O Sons of Men,
to blot my Fame, deviſe?
How long your vain Deſigns purſue,
and ſpread malicious Lies? — *&c.*

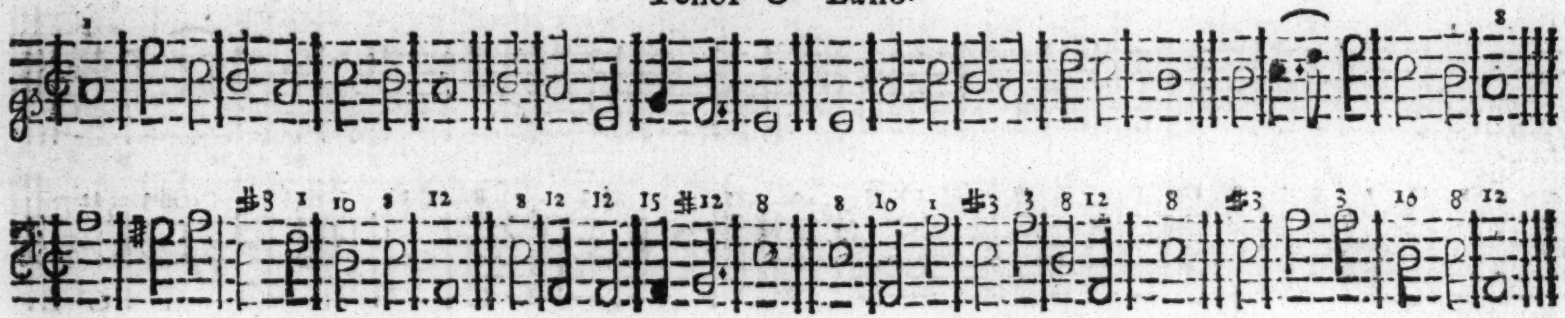
Well-

Wellingbrough Tune. *Pſal. 6th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

THY dreadful Anger, Lord, reſtrain,
and ſpare a Wretch forlorn:
Correct me not in thy fierce Wrath,
too heavy to be born.

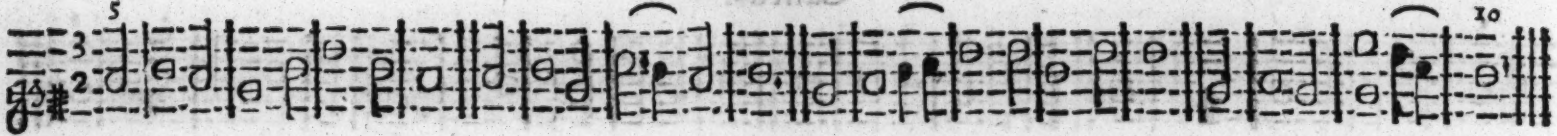
Verſe 2.

Have mercy, Lord, for I grow faint,
unable to endure:
The Anguiſh of my aking Bones,
which thou alone can'ſt cure. — *&c.*

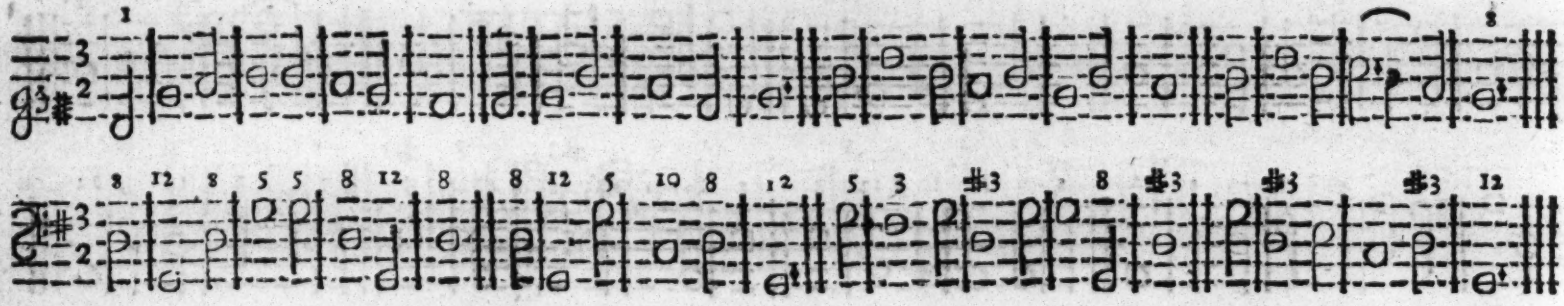
The Melody *of the Heart.*

Ely Tune. *Pſal. 9th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO celebrate thy Praiſe, O Lord,
I will my *Heart* prepare:
To all the liſt'ning World thy Works,
thy wond'rous Works declare.

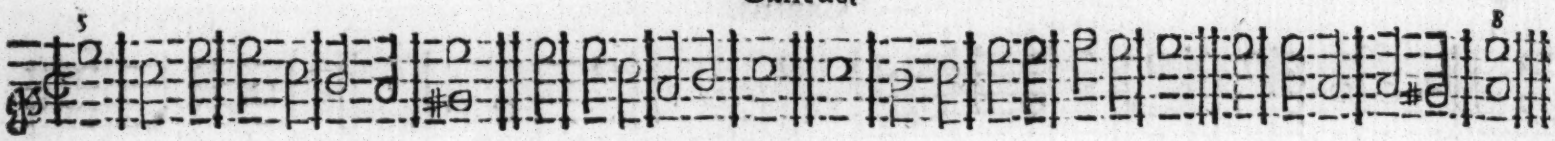
Verſe 2.

The thoughts of them ſhall to my Soul
exalted Pleaſure bring:
Whilſt to thy Name, O thou moſt high,
triumphant Praiſe I ſing. — *&c.*

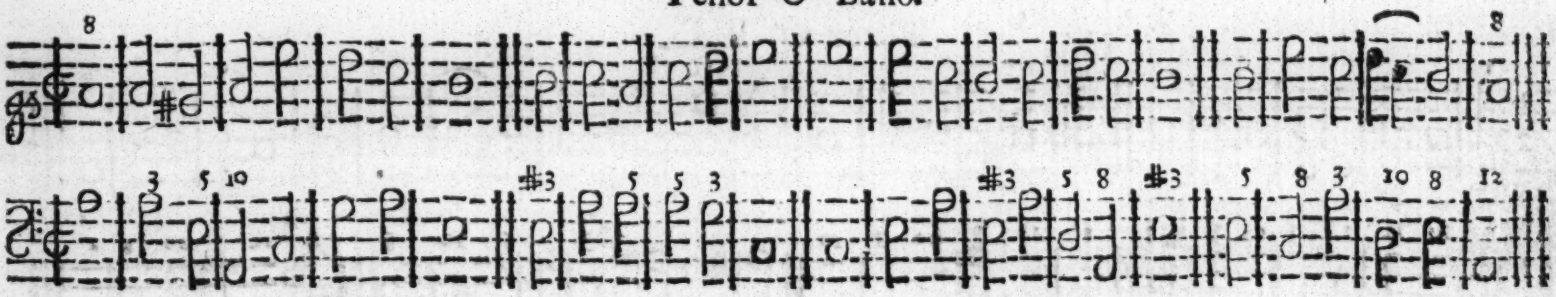
Banbury

Banbury Tune. *Pſal.* 11*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

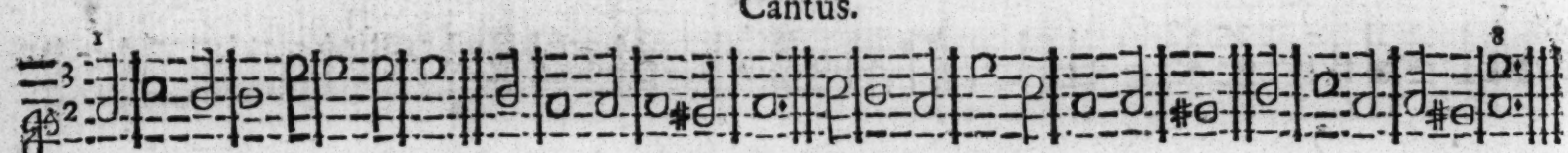
SInce I have plac'd my Truſt in God,
a Refuge always nigh:
Why ſhould I, like a tim'rous *Bird*,
to diſtant Mountains fly?

Verſe 2.

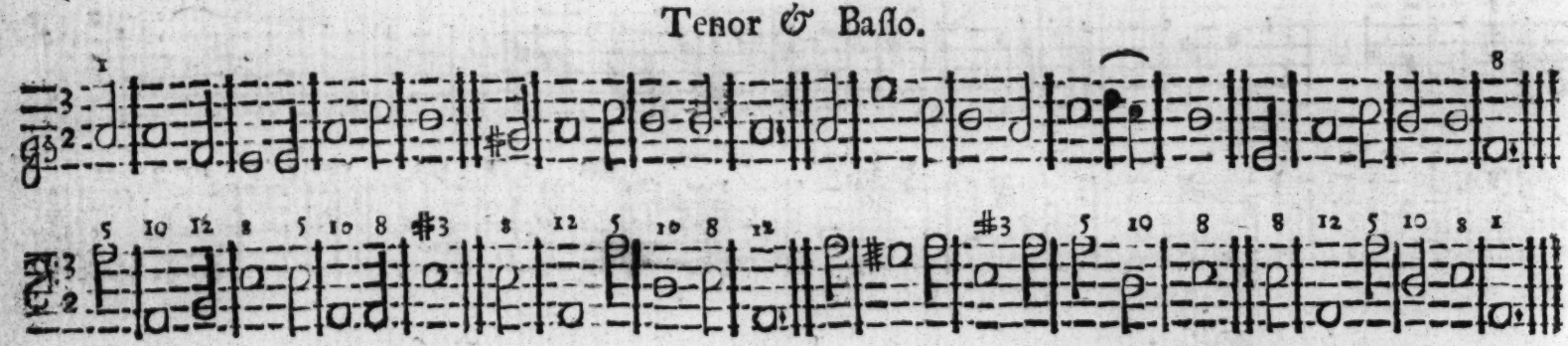
Behold the Wicked bend their Bows,
and ready fix their Dart:
Lurking in Ambuſh, to deſtroy
the Man of upright Heart. —— *&c.*

Darlington Tune. *Pſal.* 22*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

MY God, my God, why leav'ſt thou me,
when I with Anguiſh faint?
O! why ſo far from me remov'd,
and from my loud Complaint?

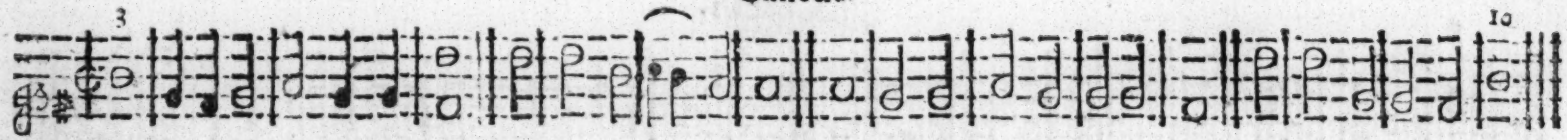
Verſe 2.

All Day, but all the Day unheard,
to thee I do complain:
With Cries implore Relief all Night,
but cry all Night in vain. — *&c.*

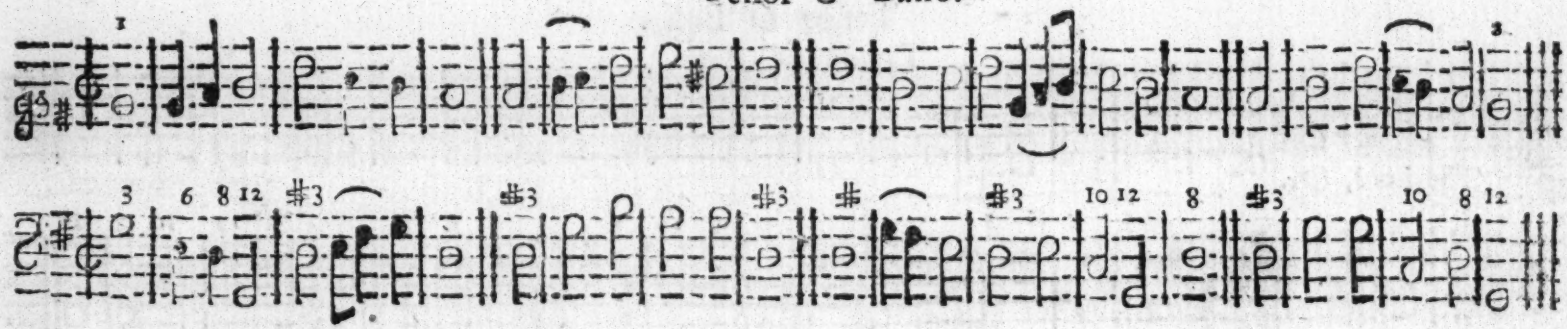
New-

Newport Tune. *Pſal.* 15*th*, Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

LOrd, who's the happy Man that may
to thy bleſs'd Courts repair?
Not Stranger like to viſit them,
but to inhabit there?

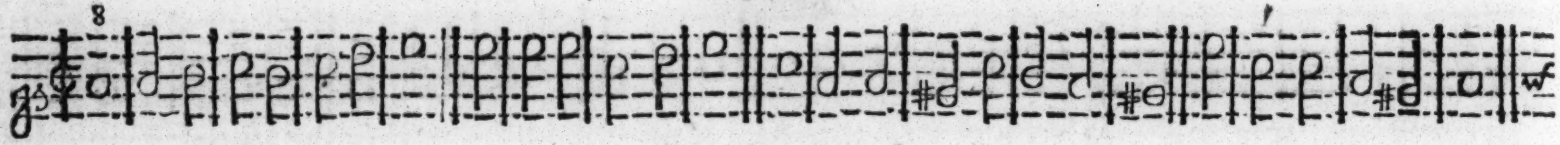
Verſe 2.

'Tis he, whoſe ev'ry Thought and Deed
by Rules of Virtue moves:
Whoſe gen'rous Tongue diſdains to ſpeak
the Thing his *Heart* diſproves. —— &c.

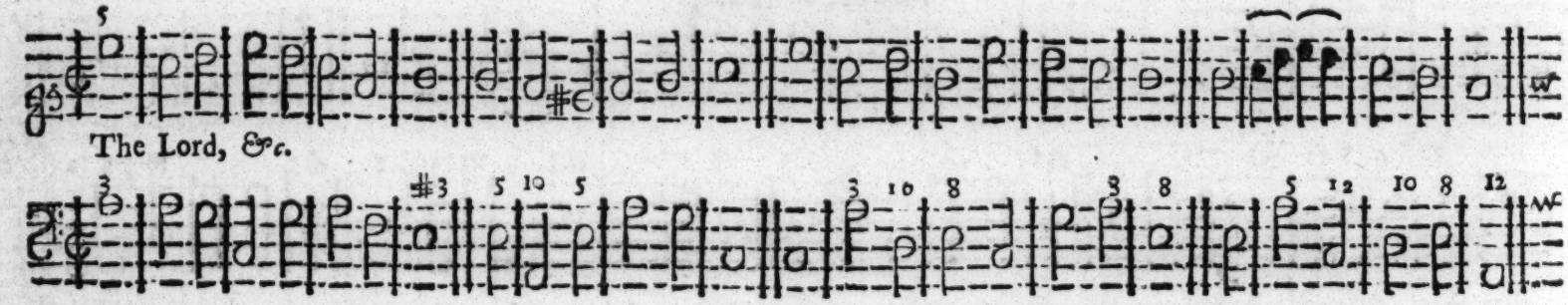
Wood-

Woodſtock Tune. *Pſal.* 23*d.* Compoſed in Three Parts. *W.* 7.

Cantus.



Tenor & Baſſo.



The Lord, &c.

Verſe 1.

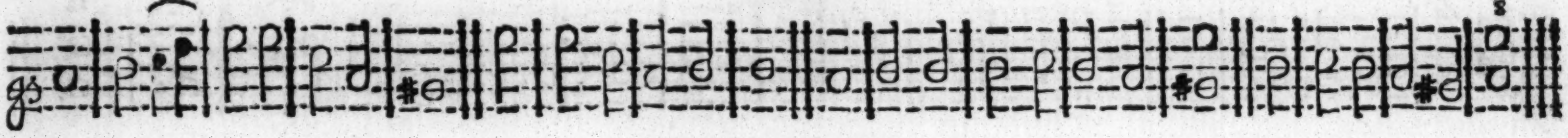
THE Lord himſelf, the mighty Lord,
vouchſafes to be my Guide;
The Shepherd, by whoſe conſtant Care
my Wants are all ſupply'd.

Verſe. 3.

He does my wand'ring Soul reclaim,
and, to his endleſs Praiſe,
Inſtruct with humble Zeal to walk
in his moſt righteous Ways. —— &c.

Continued.

Cantus.



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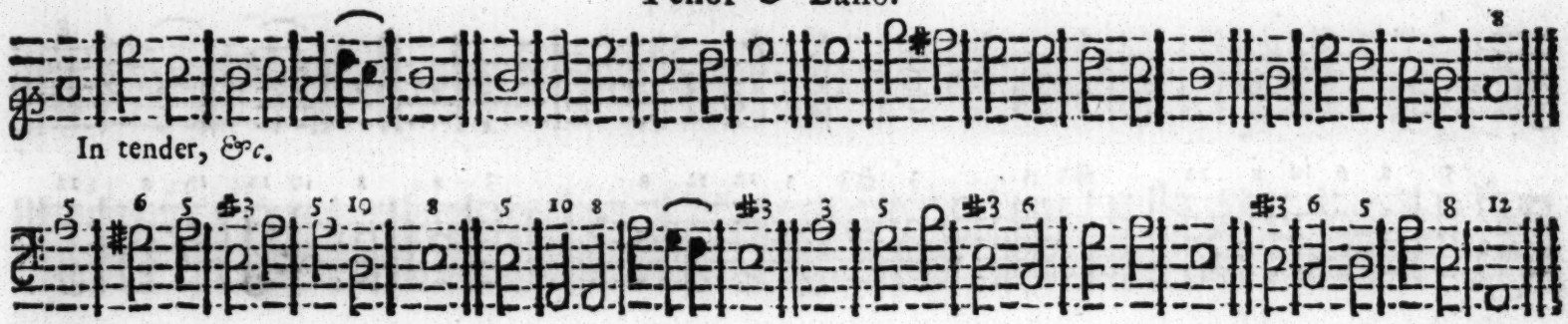


Verſe 2.

In tender Graſs he makes me feed,
and gently there repoſe;
Then leads me to cool Shades, and where
refreſhing Water flows.

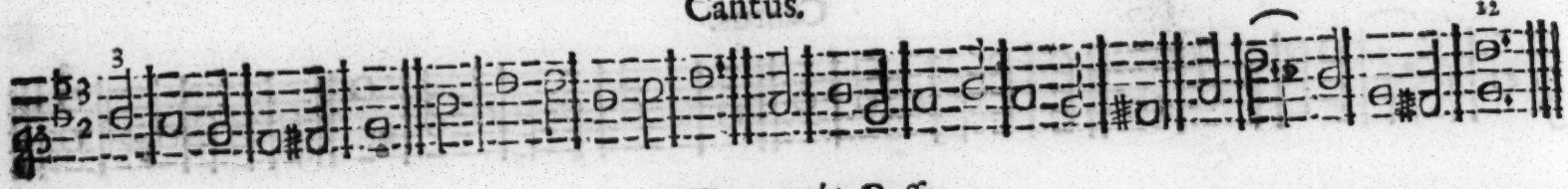
Verſe 4.

I paſs the gloomy Vale of Death,
from Fear, and Danger free:
For there his aiding Rod and Staff,
defends and comforts me. — *&c.*

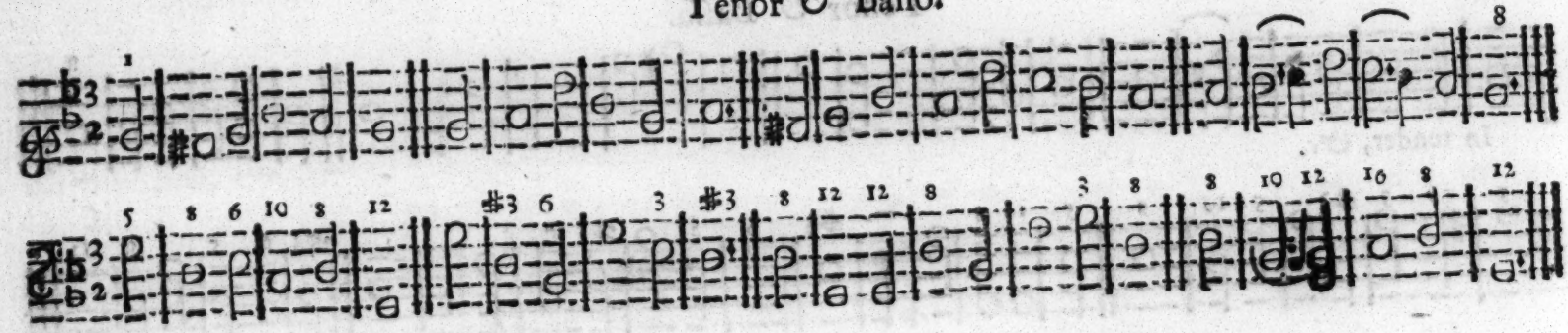
The Melody *of the Heart.*

Utoxeter Tune. *Pſal.* 25*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO God, in whom I truſt,
I lift my *Heart* and *Voice*;
O let me not be put to Shame,
nor let my foes rejoice.

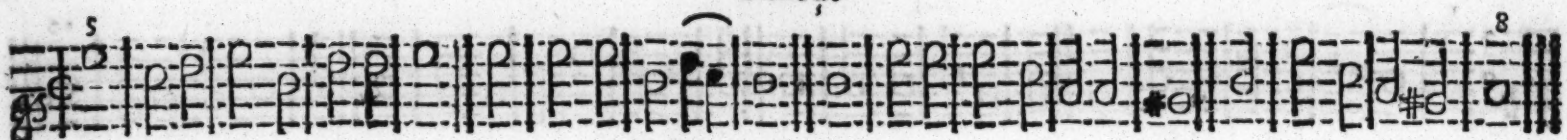
Verſe 2.

Thoſe who on thee rely,
let no Diſgrace attend;
Be that the ſhameful Lot of ſuch
as wilfully offend. — *&c.*

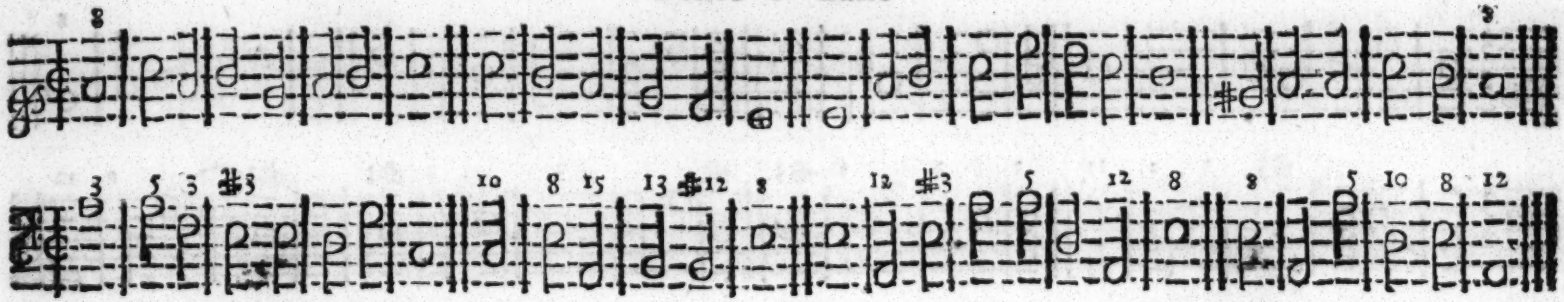
Quinzay

Quinzay Tune. *Pſal.* 26*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

JUdge me, O Lord, for I the Paths
of Righteouſneſs have trod;
I cannot fail, who all my truſt
repoſe in thee, my God.

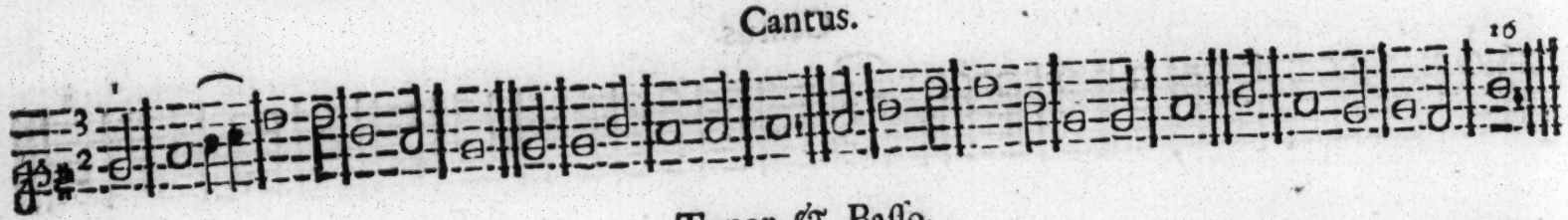
Verſe 2.

Search thou my *Heart*, whoſe Innocence
will ſhine the more 'tis try'd:
For I have kept thy Grace in view,
and made thy truth my Guide. —— *&c.*

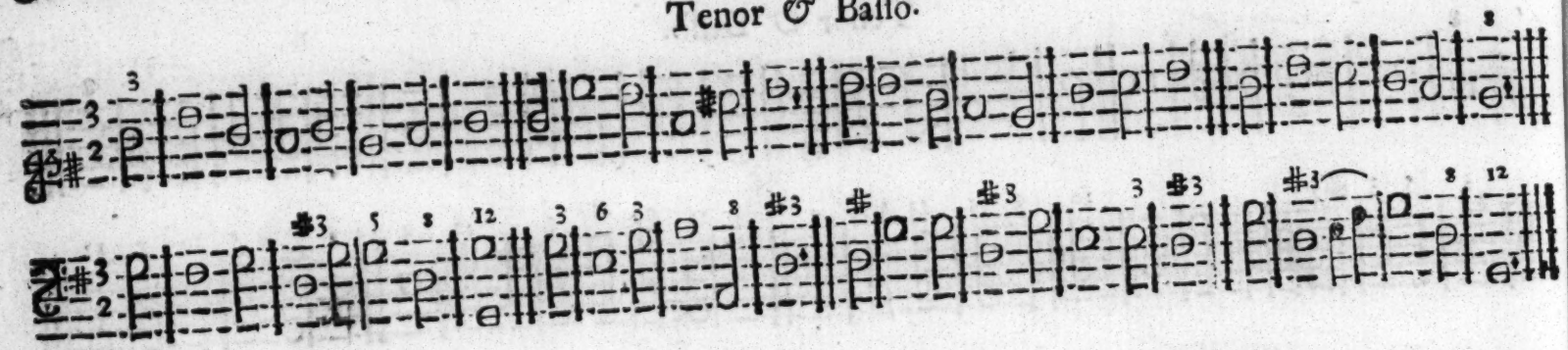
The Melody *of the Heart.*

Belford Tune. *Pſal.* 33*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

LET all the Juſt to God, with Joy,
their chearful *Voices* raiſe;
For well the Righteous it becomes
to Sing glad Songs of Praiſe.

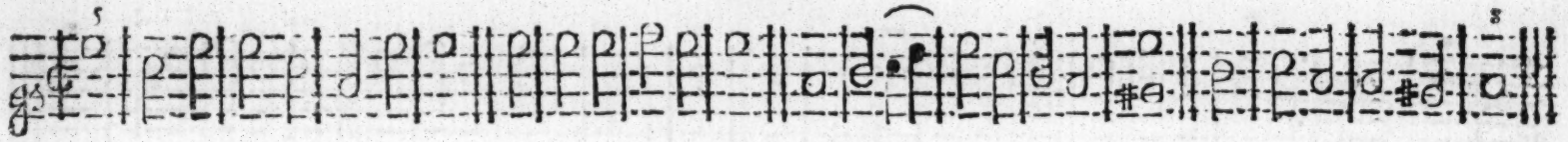
Verſe 2.

Let *Harps*, and *Pſalteries*, and *Lutes*,
in joyful *Conſort* meet:
And New-made Songs of loud Applauſe,
the *Harmony* compleat. —— &c.

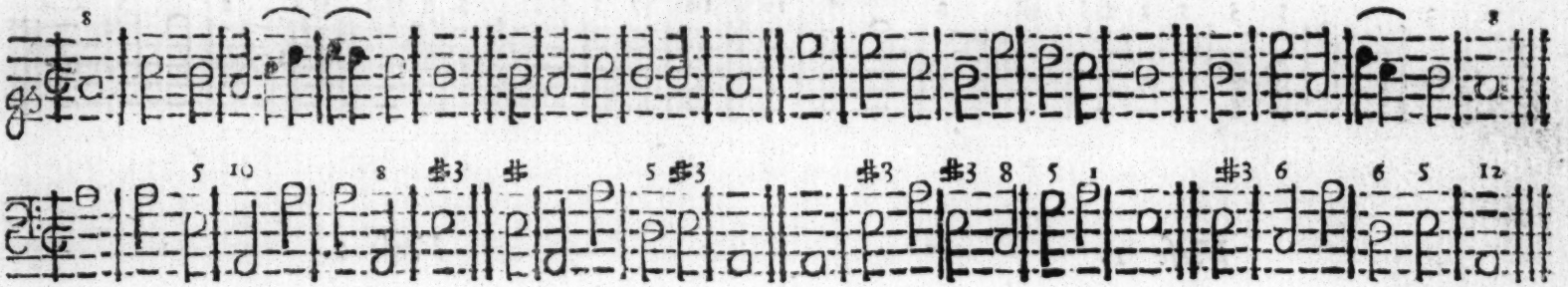
Portſ-

Portſmouth Tune. *Pſal.* 41*ſt.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

HAppy's the Man, whoſe tender Care
relieves the poor Diſtreſs'd:
When Troubles compaſs him around,
the Lord ſhall give him Reſt.

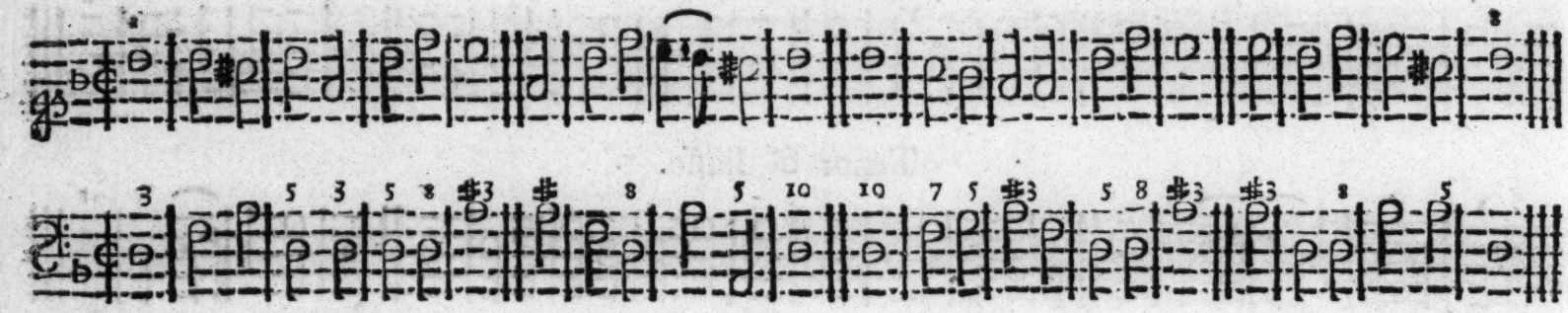
Verſe 2.

The Lord his Life with Bleſſings crown'd,
in Safety ſhall prolong;
And diſappoint the Will of thoſe
that ſeek to do him Wrong. —— &c.

The Melody *of the Heart.*

Lutterworth Tune. *Pſal.* 42*d.* Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



Verſe 1.

AS pants the *Hart* for cooling Streams,
when heated in the Chace;
So longs my Soul, O God, for thee,
and thy refreſhing Grace.

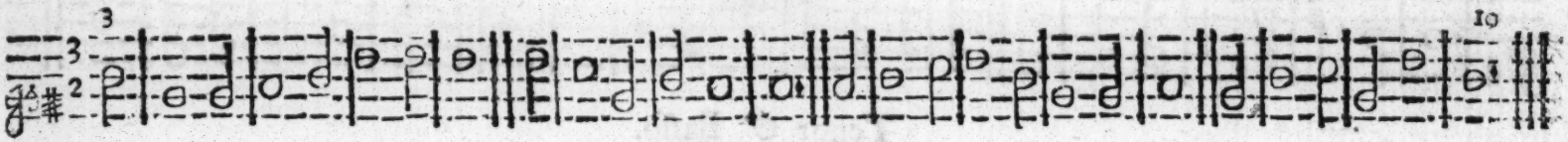
Verſe 2.

For thee, my God, the living God,
my thirſty Soul doth pine;
O! when ſhall I behold thy Face,
thou Majeſty Divine! —— *&c.*

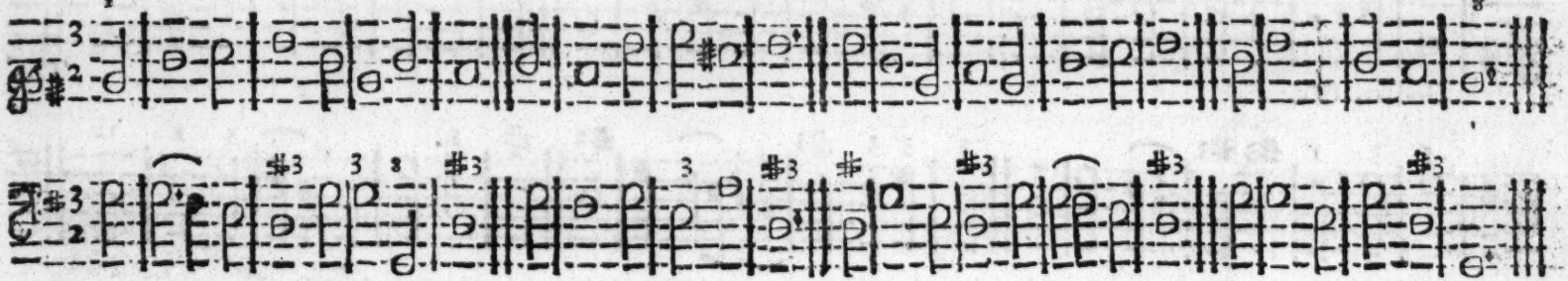
Ixworth

Ixworth Tune. *Pſal.* 48*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

THE Lord, the only God is great,
and greatly to be prais'd;
In *Sion*, on whoſe happy Mount,
his ſacred Throne is rais'd.

Verſe 2.

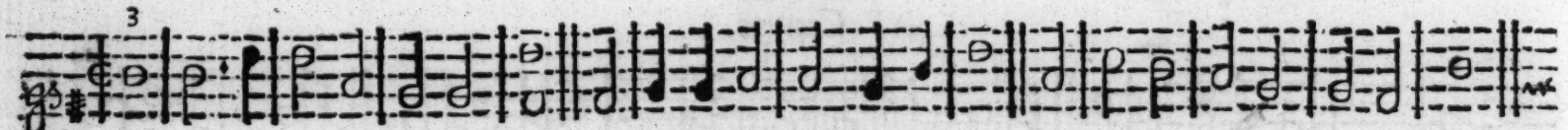
Her Tow'rs the Joy of all the Earth,
with Beauteous Proſpect riſe:
On her North-ſide, th' Almighty King's
imperial *City* lies —— *&c.*

Oaking-

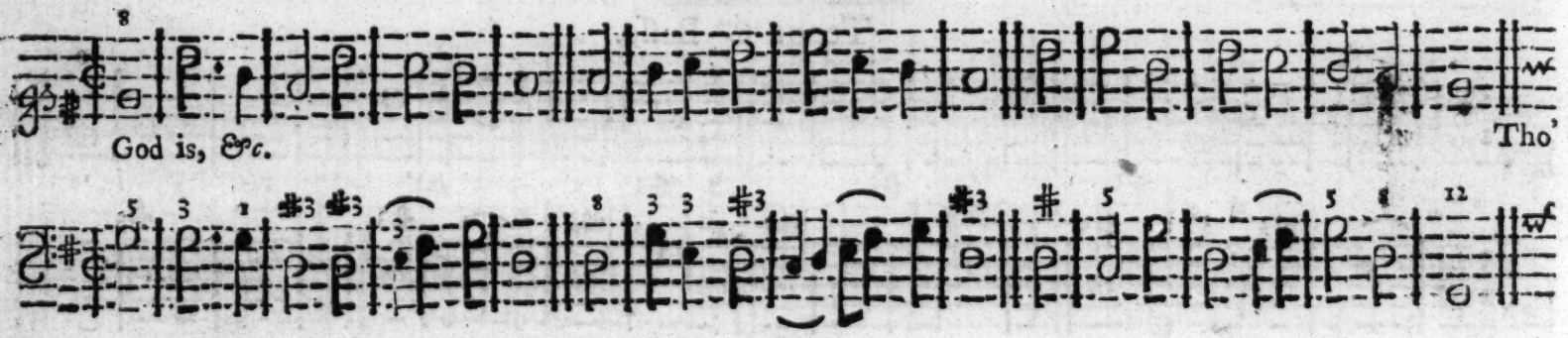
The Melody *of the Heart.*

Oakingham Tune. *Pſal. 46th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



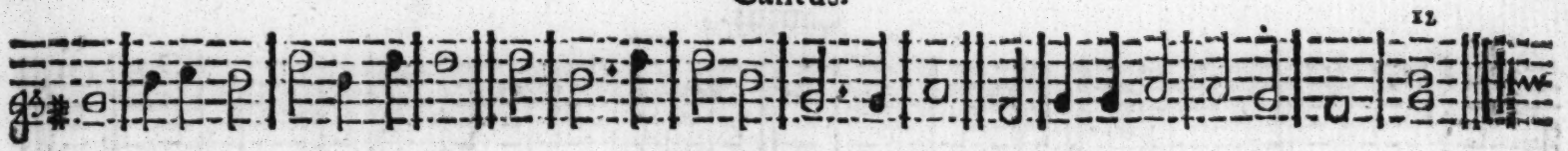
Verſe 1.

GOD is our Refuge in Diſtreſs,
A preſent Help when Dangers preſs;
In him undaunted we'll conſide:
Tho' Earth were from her Center toſt,
And Mountains in the Ocean loſt,
Torn piece-meal by the roaring Tide.

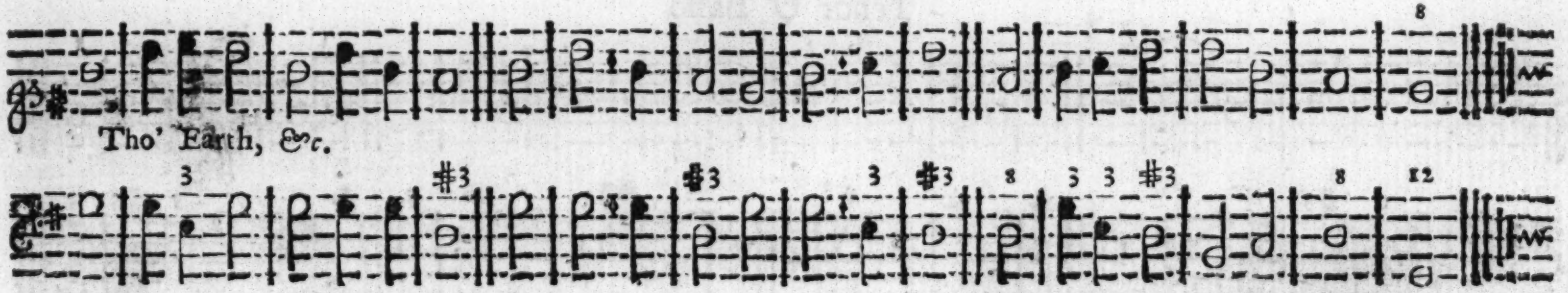
Con-

Continued.

Cantus.



Tenor & Baſſo.



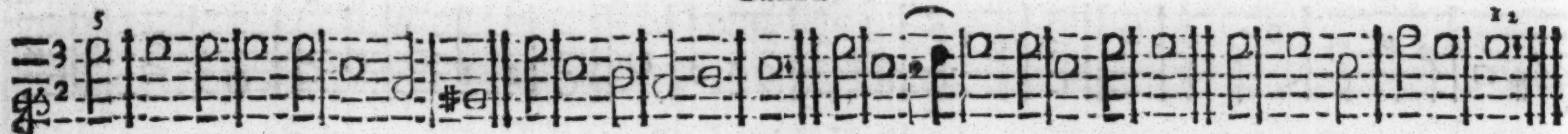
Verſe 2.

A gentle Stream with Gladneſs ſtill,
The *City* of our Lord ſhall fill,
The *Royal Seat* of God moſt high:
God dwells in *Sion*, whoſe fair Tow'rs,
Shall mock th' Aſſaults of Earthly Pow'rs,
While his Almighty Aid is nigh. —— *&c.*

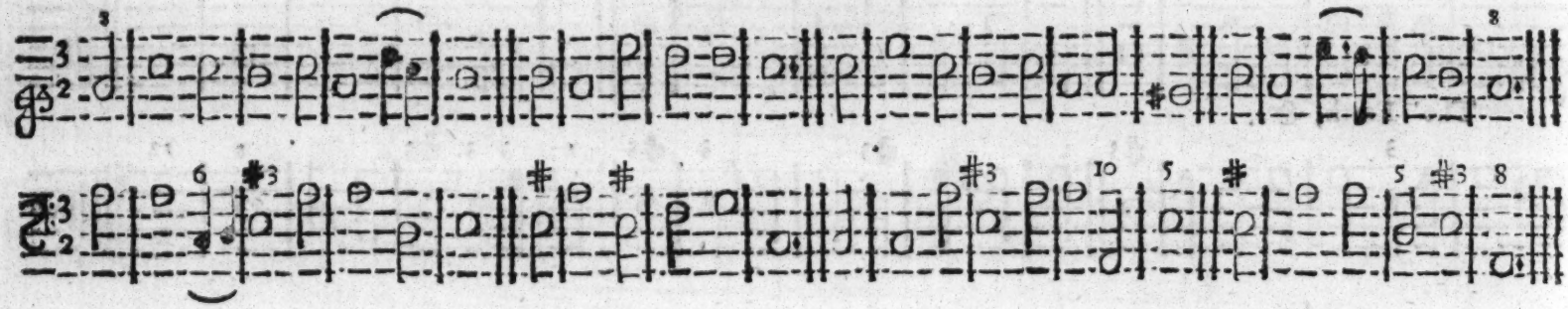
Chelmſ-

Chelmsford Tune. *Pſal.* 54*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

LORD, ſave me, for thy glorious Name,
and in thy Strength appear:
To judge my Cauſe; accept my Pray'r,
and to my Words give Ear.

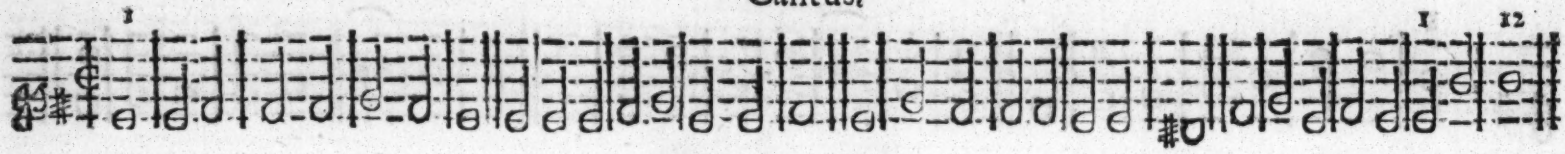
Verſe 2.

More Strangers, whom I never wrong'd,
to Ruin me deſign'd:
And cruel Men, that fear no God,
againſt my Soul combin'd. —— *&c.*

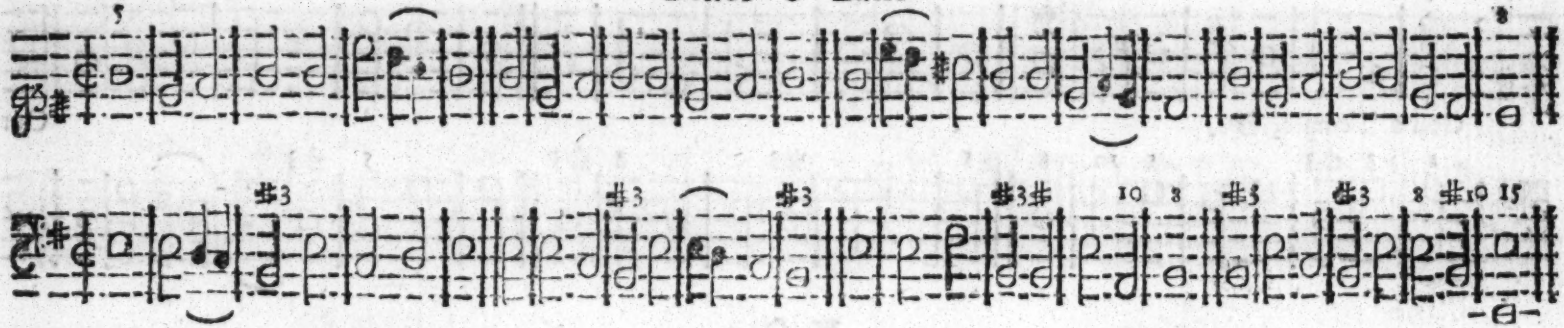
Fain-

Farnham Tune. *Pſal. 62d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

MY Soul for Help on God relies,
From him alone my Safety flows:
My Rock, my Health, that Strength ſupplies,
To bear the Scorn of all my Foes.

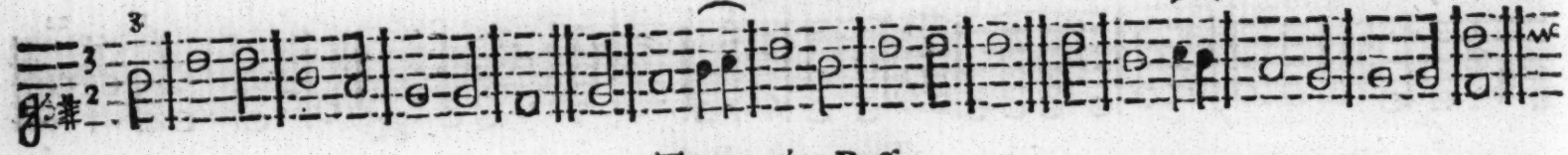
Verſe 2.

How long will ye contrive my Fall,
Which will but haſten on your own?
You'll totter like a bending Wall,
Or Fence of uncemented Stone. —— *&c.*

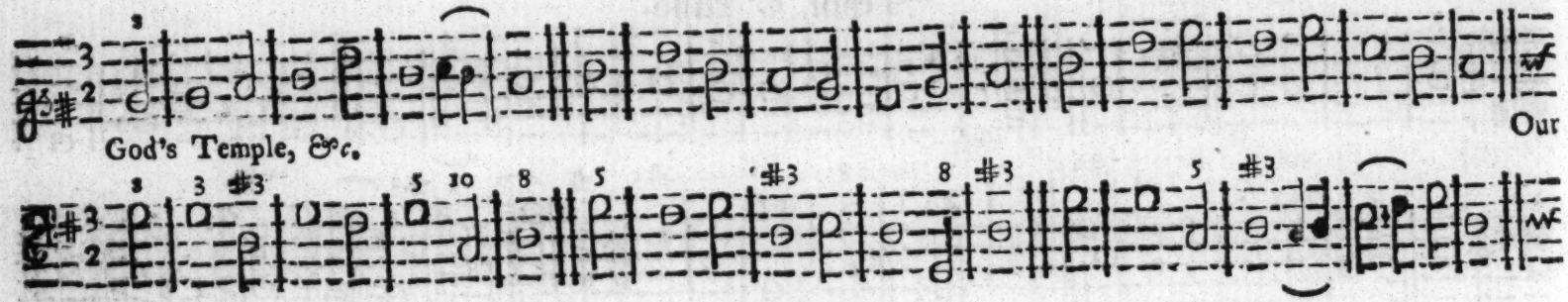
The Melody *of the Heart.*

Richmond Tune. *Pſal.* 87*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.

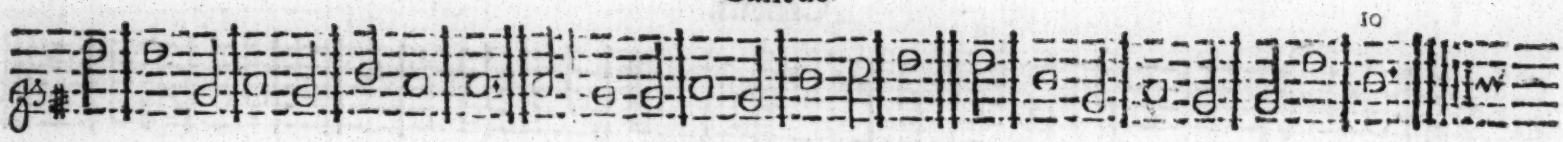


Verſe 1.

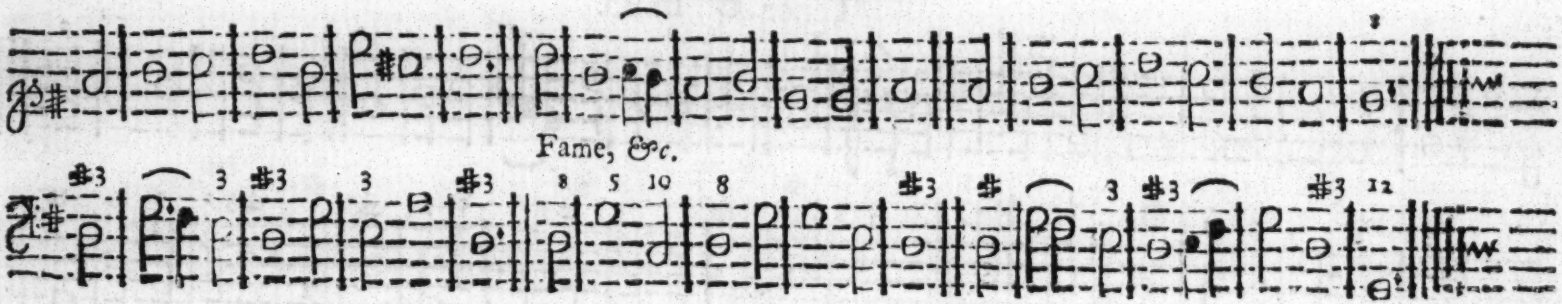
GOD's Temple crowns the holy Mount,
The Lord there condeſcends to dwell;
His *Sion*'s Gates, in his Account,
Our *Iſr'el*'s faireſt Tents excel:
Fame glorious Things of thee ſhall ſing,
O! *City* of th' Almighty King.

Continued.

Cantus.



Tenor & Baſſo.



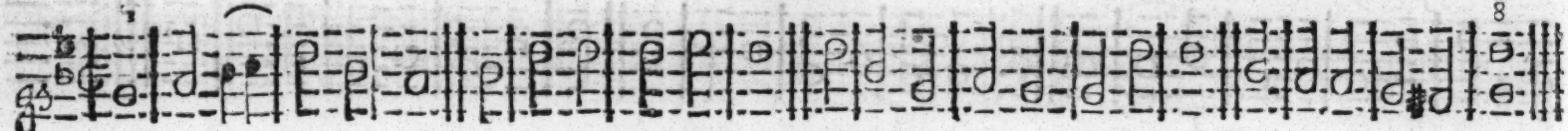
Verſe 2.

I'll mention *Rahab* with due Praiſe,
In *Babylon*'s Applauſes join;
The Fame of *Æthiopia* raiſe,
With that of *Tyre* and *Paleſtine*:
And grant that ſome, amongſt them born,
Their Age and Country may adorn. —— *&c.*

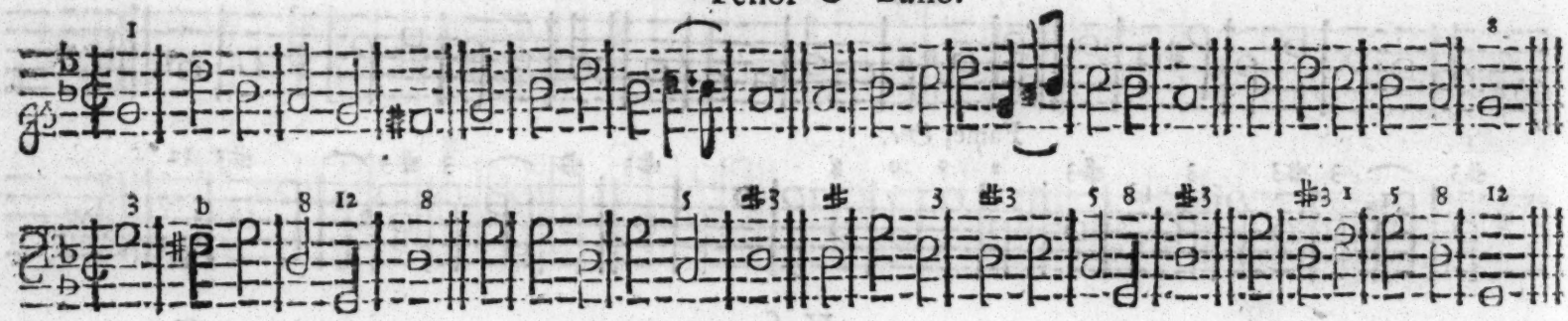
The Melody *of the Heart.*

Burlington Tune. *Pſal. 67th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO bleſs thy choſen Race,
in Mercy, Lord, incline;
And cauſe the Brightneſs of thy Face,
On all thy Saints to ſhine.

Verſe. 2.

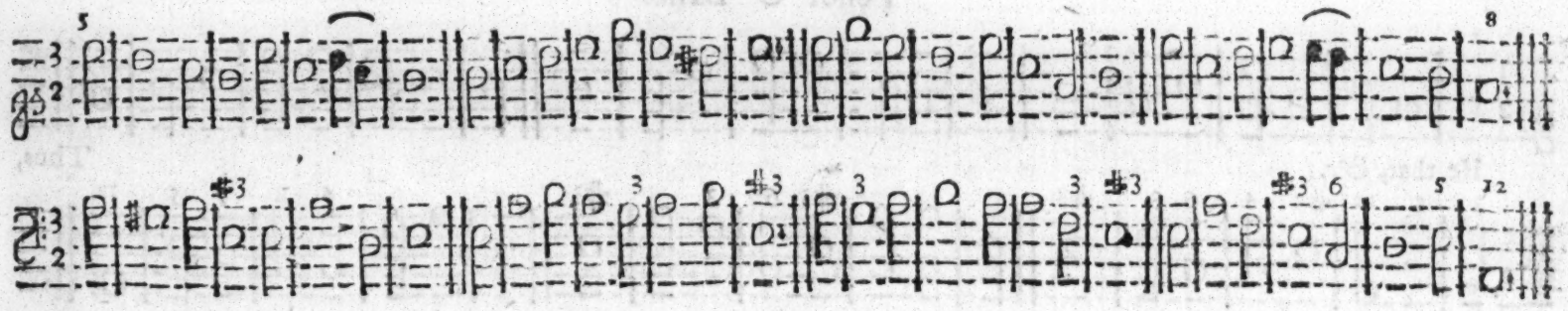
That ſo thy wond'rous Ways,
May through the World be known;
Whilſt diſtant Lands their Tribute pay,
And thy Salvation own. — *&c.*

Sarum

Sarum Tune. *Pſal.* 88*th.* Compoſed in Three Parts. *W. T.*

Cantus.

Tenor & Baſſo.



Verſe 1.

TO thee, my God, and Sav'our, I
By Night and Day addreſs my Cry;
Vouchſafe my mournful *Voice* to hear,
To my Diſtreſs incline thine Ear;

Verſe 2.

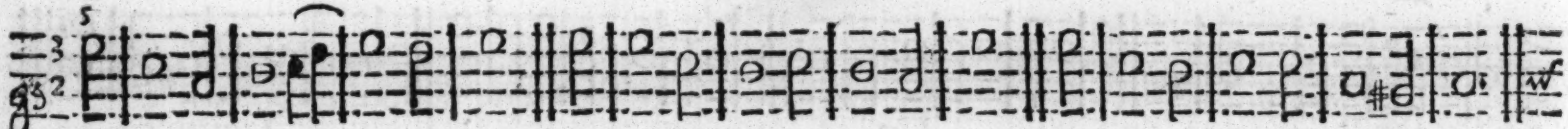
For Seas of Trouble me invade,
My Soul draws nigh to *Death*'s cold Shade;
Like one whoſe Strength and Hopes are fled,
They number me among the Dead.— *&c.*

Har-

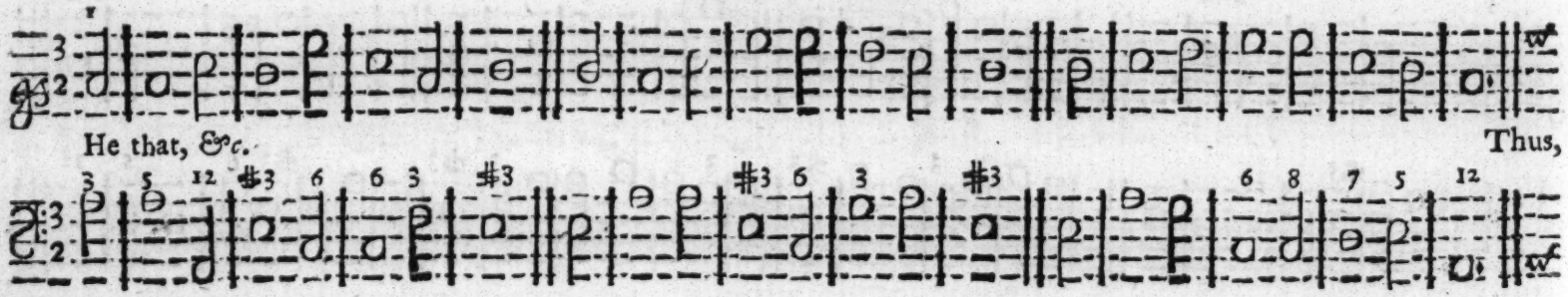
The Melody *of the Heart.*

Harlington Tune. *Pſal.* 91*ſt.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



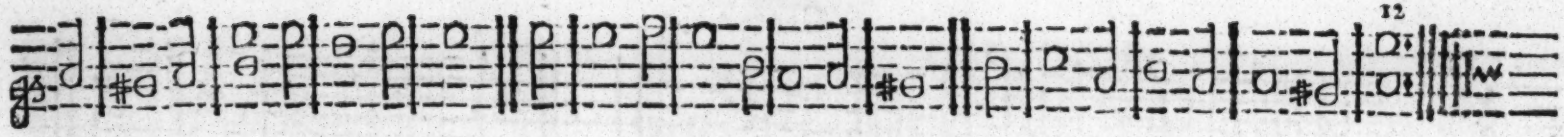
Verſe 1.

HE that has God his Guardian made,
Shall under the Almighty's Shade,
Secure and undiſturb'd abide:
Thus to my Soul of him I'll ſay,
He is my Fortreſs and my Stay,
My God, in whom I will confide.

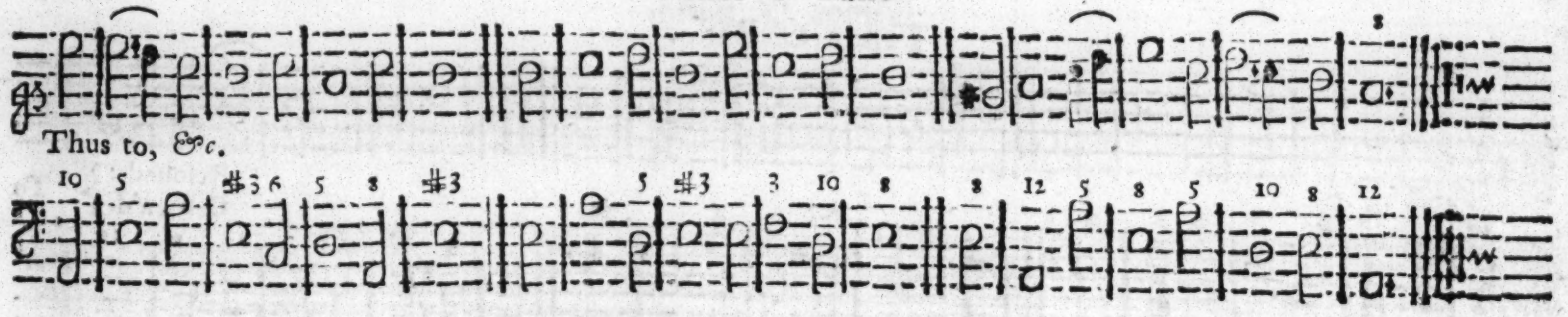
Con-

Continued.

Cantus.



Tenor & Baſſo.



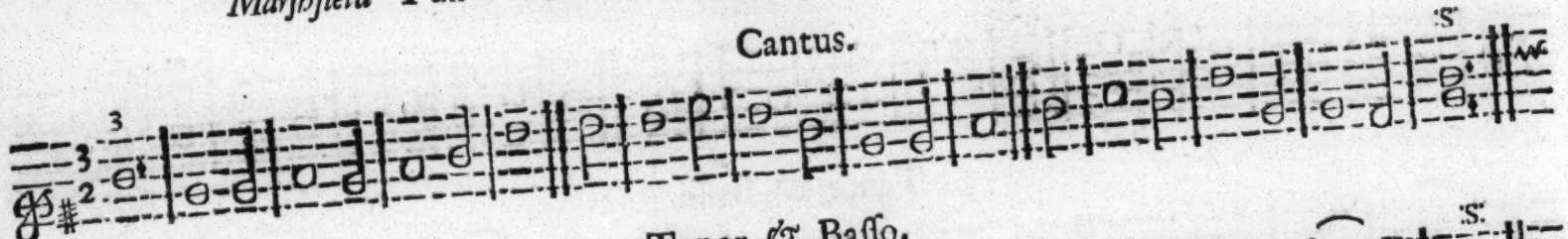
Verſe 2.

His tender Love, and watchful Care,
Shall free thee from the Fowler's Snare;
And from the noiſom Peſtilence:
He over thee his Wings ſhall ſpread,
And cover thy unguarded Head;
His Truth ſhall be thy ſtrong Defence. — *&c.*

The Melody *of the Heart.*

Marſhfield Tune. *Pſal. 96th.* Compoſed in Three Parts. *W. T.*

Cantus.



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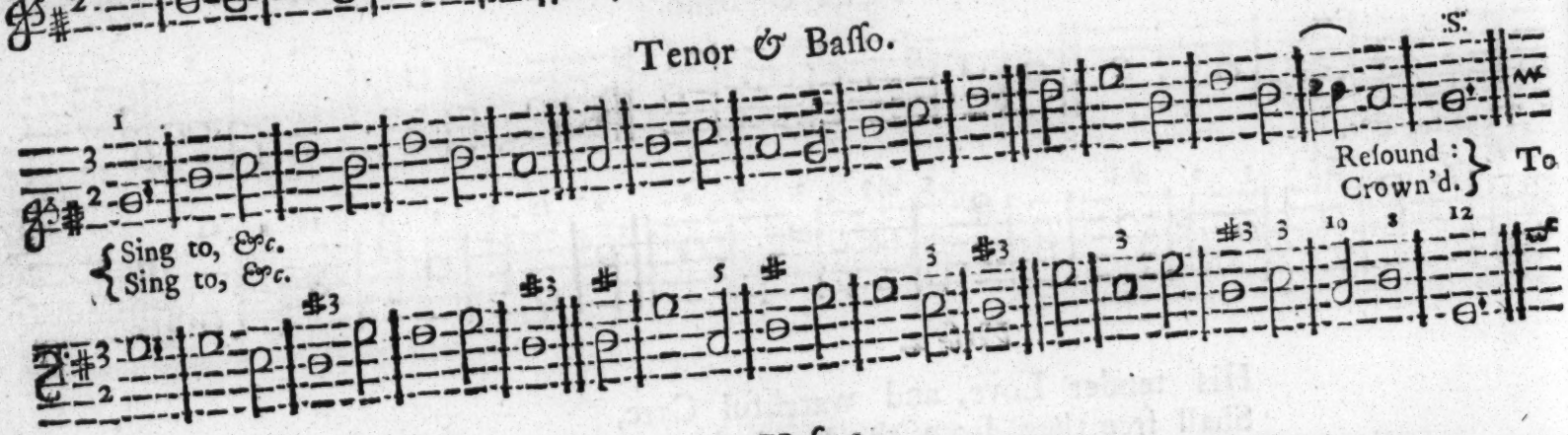


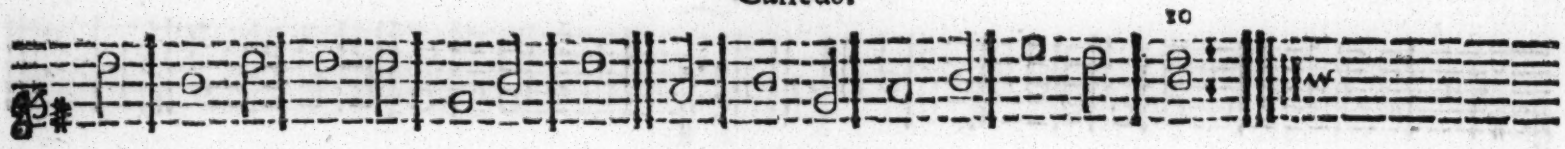
Verſe 1.

SIng to the Lord, a New made Song,
Let Earth, in one aſſembl'd Throng,
Her common Patron's Praiſe reſound:
Sing to the Lord, and bleſs his Name,
From Day to Day his Praiſe proclaim,
Who us has with Salvation crown'd:
To heathen Lands his Fame rehearſe,
His Wonders to the *Univerſe*.

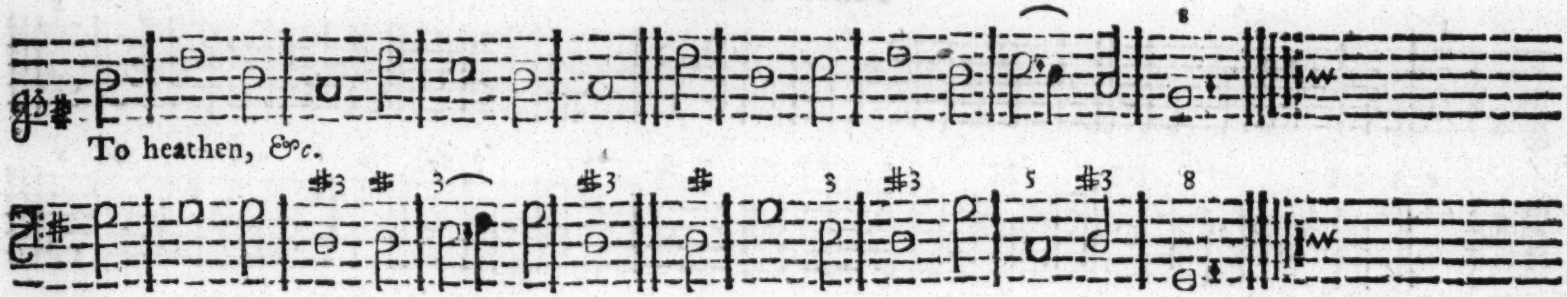
Con-

Continued.

Cantus.



Tenor & Baſſo.

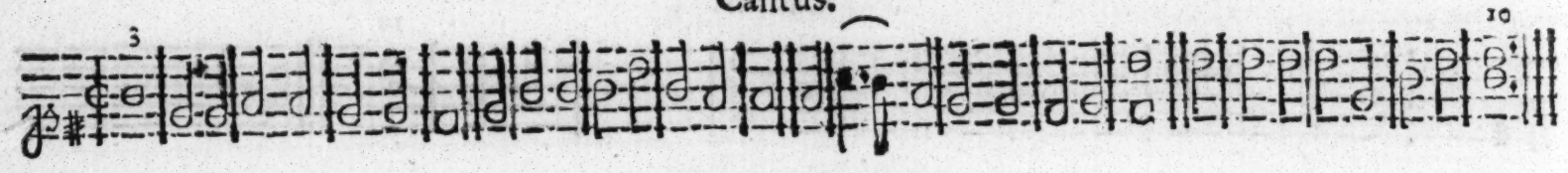


Verſe 2.

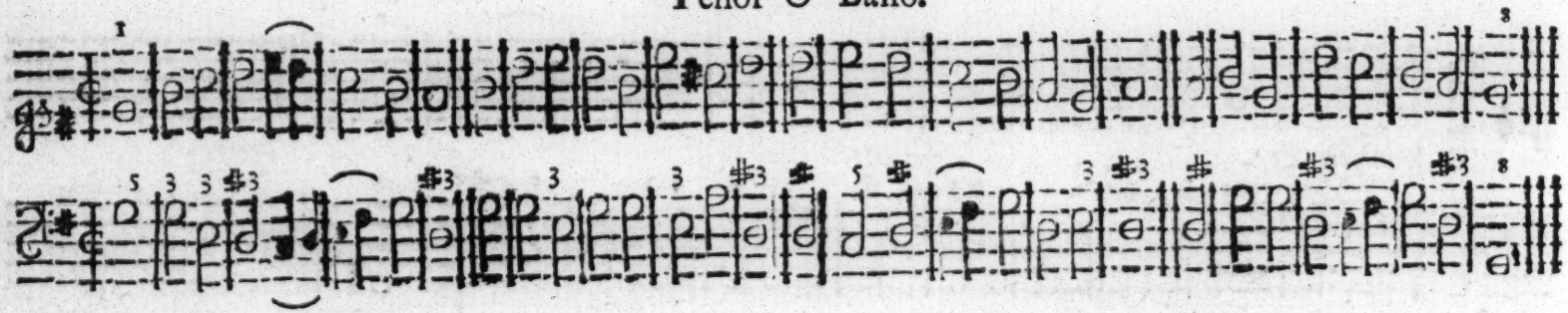
He's Great, and greatly to be prais'd,
In Majeſty and Glory rais'd,
Above all other Deities:
For Pageantry and Idols all,
Are they whom Gods the Heathens call,
He only rules who made the Skies:
With Majeſty and Honour crown'd,
Beauty and Strength his *Throne* ſurround. -- *&c.*

Tunbridge Tune. *Pſal.* 100*d.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

With one Conſent let all the Earth,
To God their chearful *Voices* raiſe :
Glad Homage pay with awful *Mirth*,
And ſing before him *Songs* of Praiſe:

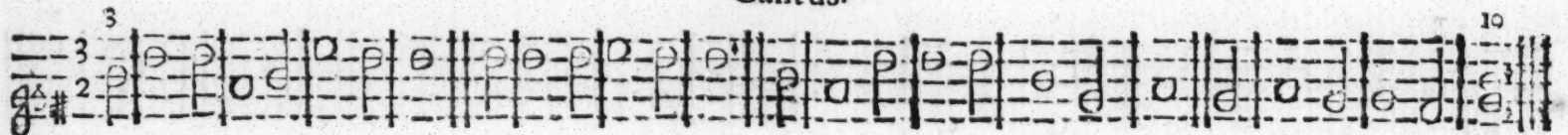
Verſe 2.

Convinc'd that he is God alone,
From whom both we and all proceed :
We, whom he chuſes for his own,
The Flock that he vouchſafes to feed. — *&c.*

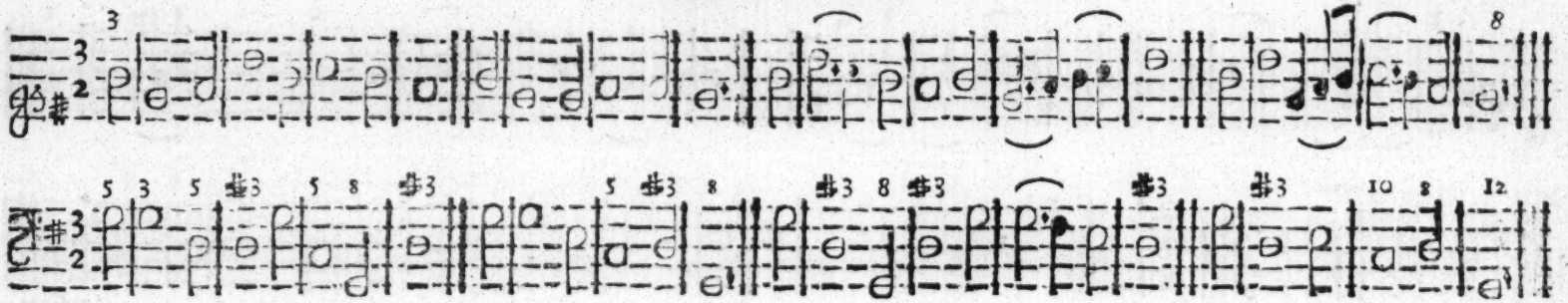
Gill-

Gillingham Tune. *Pſal.* 105*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

O! Render Thanks, and bleſs the Lord,
invoke his ſacred Name:
Acquaint the Nations with his Deeds,
his matchleſs Deeds proclain.

Verſe 2.

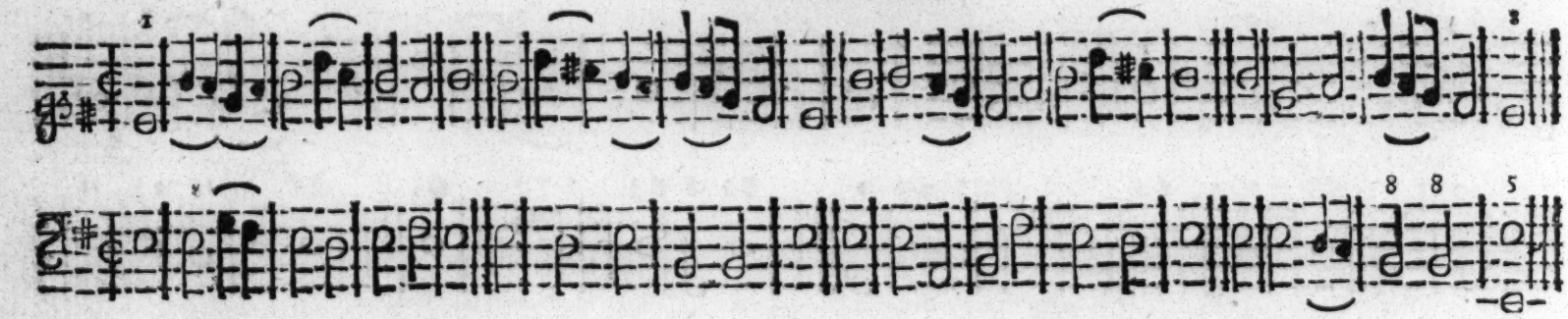
Sing to his Praiſe, in lofty *Hymns*,
his wond'rous Works rehearſe:
Make them the Theme of your Diſcourſe,
and Subject of your *Verſe*. — &c.

The Melody *of the Heart.*

Killington Tune. *Pſal.* 116*th.* Compoſed in Three Parts. *W. T.*

Cantus.

Tenor & Baſſo.



Verſe 1.

MY Soul, with greatful Thoughts of Love,
entirely is poſſeſs'd:
Becauſe the Lord vouchſaf'd to hear
the *Voice* of my requeſt.

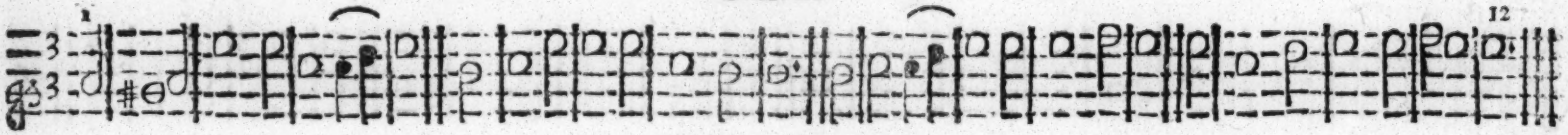
Verſe 2.

Since he has now his Ear inclin'd,
I never will deſpair:
But ſtill in all the Straits of Life,
to him addreſs my Pray'r. — *&c.*

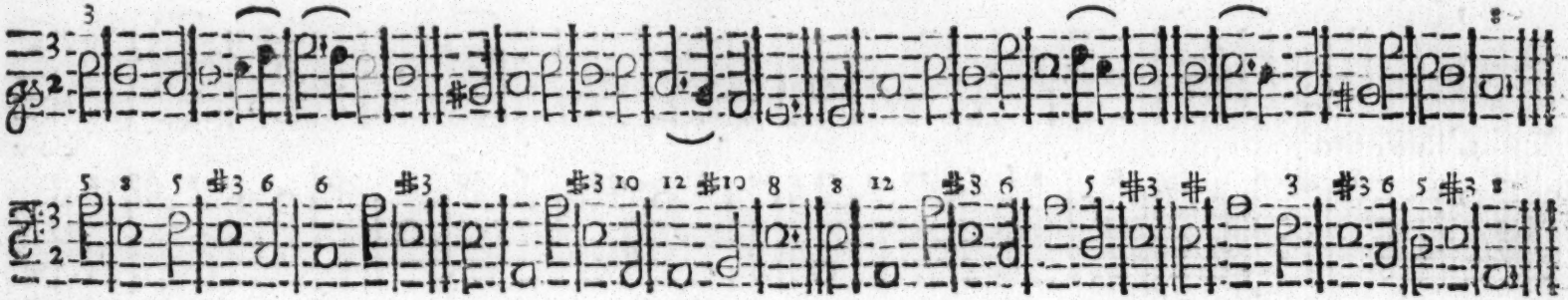
Sle-

Sleford Tune. *Pſal.* 139*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

THou, Lord, by ſtricteſt Search haſt known,
My riſing up, and lying down:
My ſecret Thoughts are known to thee,
Known long before conceiv'd by me.

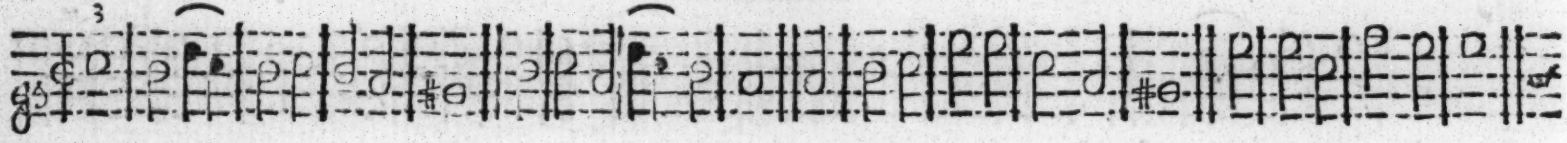
Verſe 2.

Thine Eye my Bed, and Path ſurveys,
My publick Haunts, and private Ways;
Thou know'ſt what 'tis my Lips would vent,
My yet unutter'd Words Intent. — *&c.*

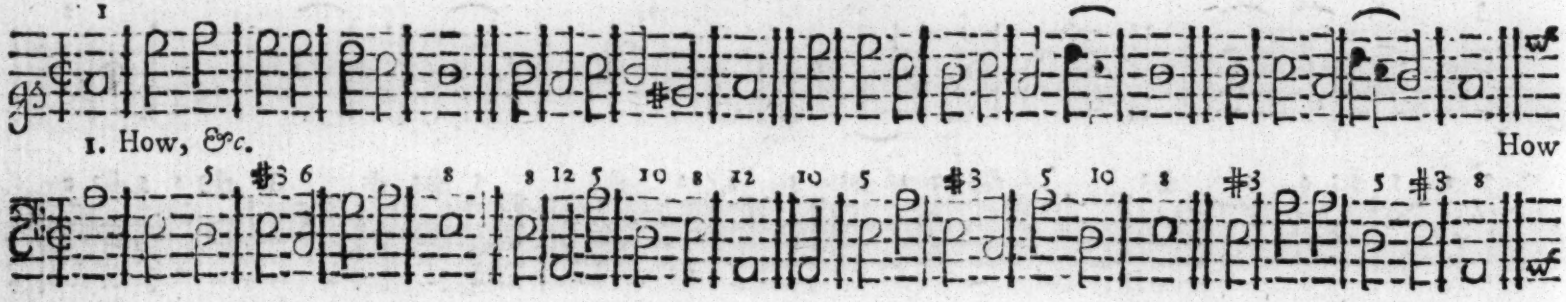
Hart-

Hartland Tune. *Pſal.* 119*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

HOW bleſs'd are they who always keep,
the pure and perfect Way!
Who never from the ſacred Paths
of God's Commandments ſtray. — 2. How,

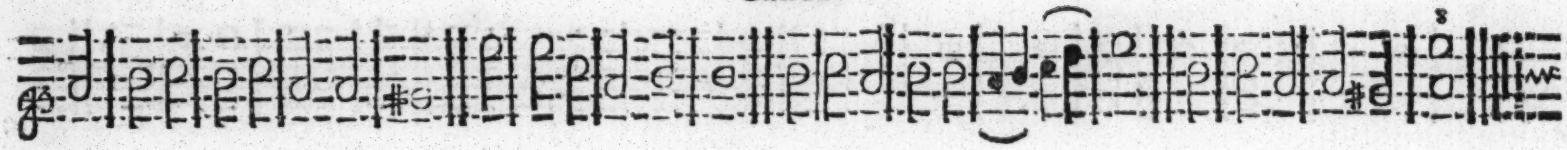
Verſe 3.

Such Men their utmoſt Caution uſe,
to ſhun each wicked Deed:
But in the Path which he directs,
with conſtant Care proceed. — 4. Thou,

Con-

Continued.

Cantus.



Tenor & Baſſo.

Verſe 2.

How bleſs'd, who to his righteous Laws,
have ſtill Obedient been:
And have with fervent humble Zeal,
his Favours ſought to win? — 2. Such, *&c.*

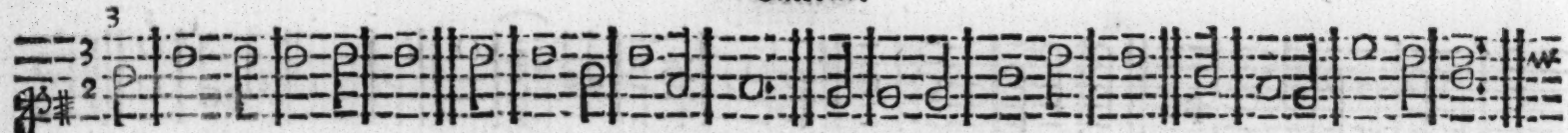
Verſe 4.

Thou ſtrictly haſt enjoyn'd us, Lord,
to learn thy ſacred Will;
And all our Diligence employ,
thy Statutes to fulfil. — *&c.*

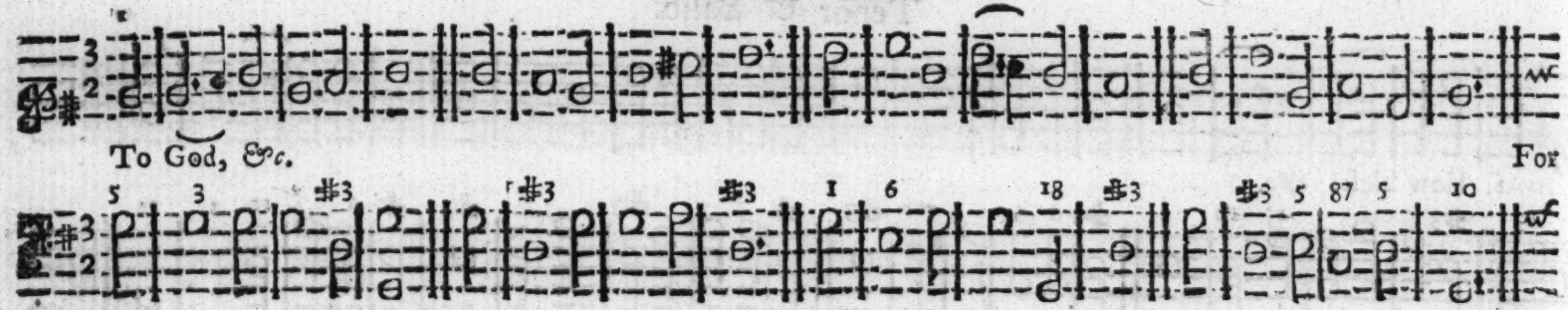
The Melody *of the Heart.*

Yaxley Tune. *Pſal.* 136*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

TO God, the mighty Lord,
Your joyful Thanks repeat;
To him due Praiſe afford,
As good as he is great:
CHORUS.
For God does prove Our conſtant Friend,
His boundleſs Love Shall never end.

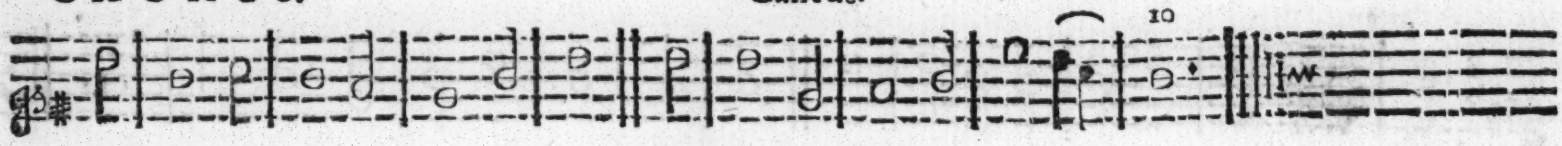
Verſe 2, 3.

To him whoſe wond'rous pow'r
All other Gods obey;
Whom earthly Kings adore,
This greatful Homage pay:
CHO.
For God, &c.

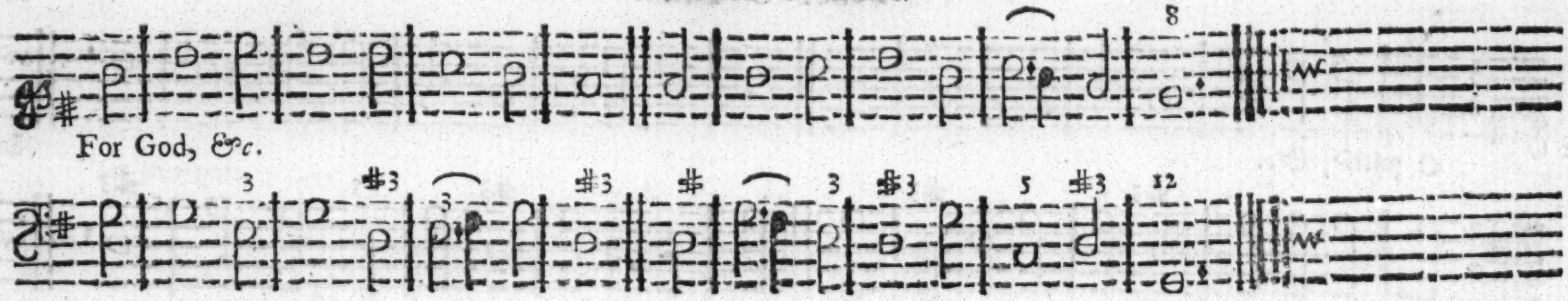
Con-

Continued.

CHORUS. Cantus.



Tenor & Baſſo.



Verſe 4, 5.

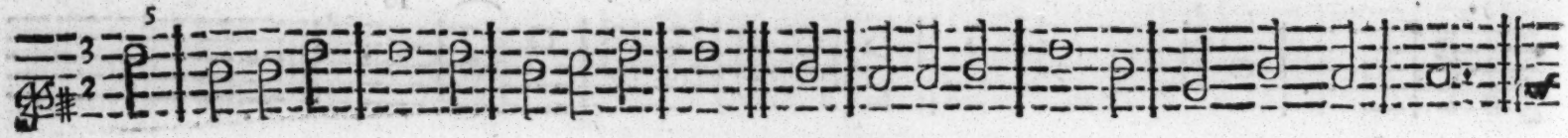
By his Almighty Hand,
Amazing Works were wrought;
The Heav'ns, by his Command,
Were to perfection brought:
CHO.
For God, &c.

Verſe 6, 7.

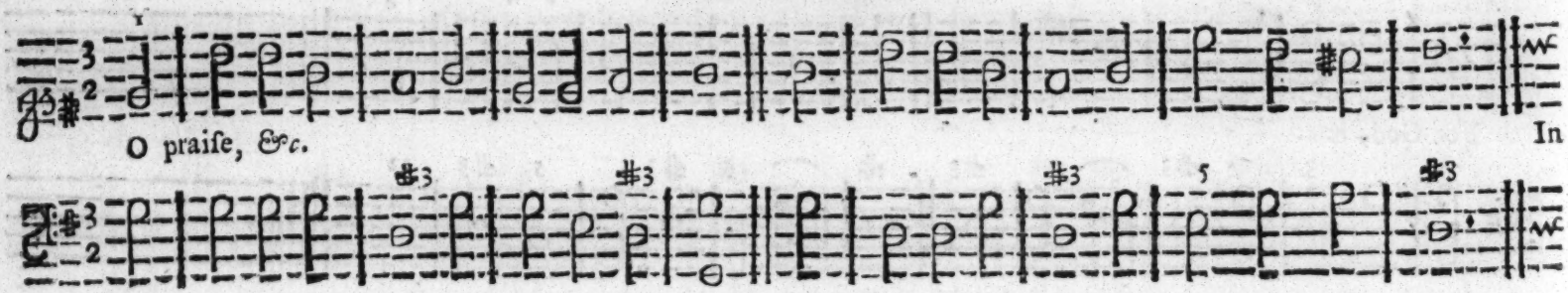
He ſpread the Ocean round
About the ſpacious Land;
And made the riſing Ground
Above the Waters ſtand:
CHO.
For God does prove Our conſtant Friend,
His boundleſs Love Shall never end. — &c.

Xativa Tune. *Pſal.* 149*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



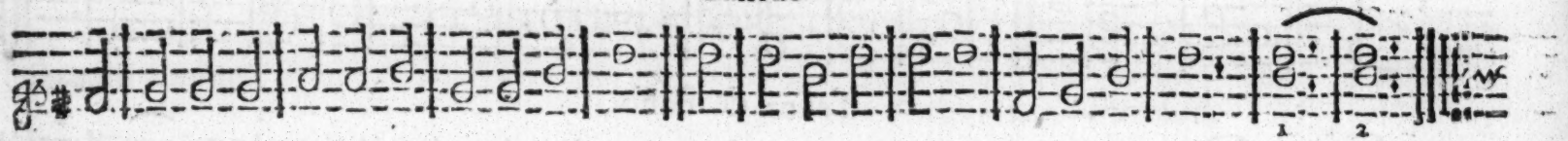
Verſe 1.

O! Praiſe ye the Lord, prepare your glad *Voice*,
His Praiſe in the great Aſſembly to *ſing*:
In our great Creator, Let *Iſrael* rejoice,
And Children of *Sion* be glad in their King.

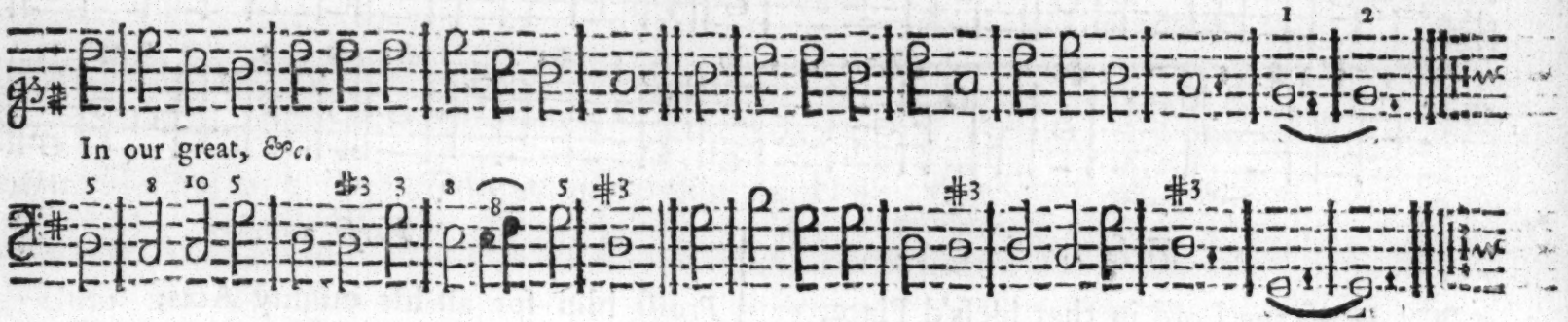
Con-

Continued.

Cantus.



Tenor & Baſſo.



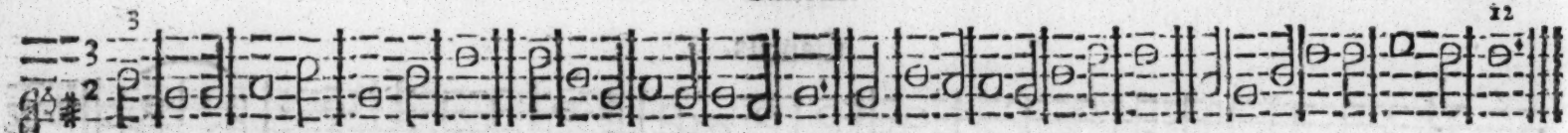
Verſe 2.

Let them his great Name extol in the *Dance,*
With *Timbrel* and *Harp,* his Praiſes expreſs:
Who always takes Pleaſure his Saints to advance,
And with his Salvation the Humble to bleſs. —— *&c.*

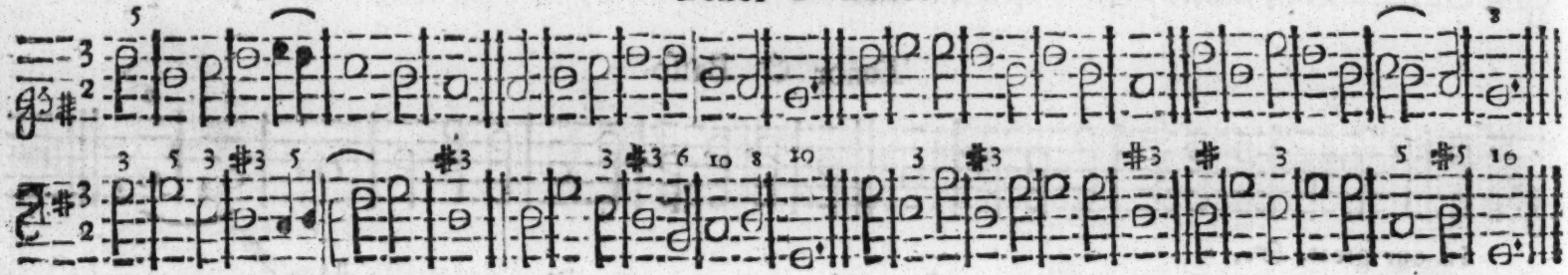
The Melody *of the Heart.*

Zembla Tune. *Pſal.* 150*th.* Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



Verſe 1.

O! *Praiſe* the Lord in that bleſs'd Place,
From whence his Goodneſs largely flows:
Praiſe him in Heav'n, where he his Face
Unveil'd, in perfect Glory ſhows.

Verſe 2.

Praiſe him for all his mighty Acts,
Which he in our behalf has done:
His Kindneſs this Return exacts,
With which our *Praiſe* ſhould equal run.-*&c.*

The END *of the* PSALM-TUNES.

☞ *Page* 8, in the *Inſtructions*, The *Notes* of the *Alto* ſhould be *DDDDDEDD.*

Here

Here follows Eight Gloria Patri's, *ſuited to the Meaſures of every* PSALM *in the* BOOK.

Gloria Patri's, &c.

Common-meaſure, 8 and 6. as *Pſalm* the 4*th*.

1. TO *Father*, *Son*, and *Holy Ghoſt*,
the *God* whom we adore:
Be Glory; as it was, is now,
and ſhall be evermore.

Common-meaſure, to a *double Tune*, as *Pſalm* the 23*d*. W. T.

2. Unto the *Holy Holy One*,
The Univerſal *God*:
Be *Glory*, *Praiſe*, and *Worſhip* done,
On all the Earth abroad.
As it has been in Ages paſt,
Is now, as firſt begun:
Glory, and *Praiſe*, ſhall ever laſt,
'Till *Time* his Courſe has run.

As *Pſalm* the 25*th*, or the 67*th*. W. T.

3. To *Father*, and the *Son*,
and *Holy Ghoſt* therefore:
And *Sp'rit*, be *praiſe*, as firſt begun,
henceforth, for evermore.

As *Pſalm* the 100*d*, &c.

4. To *Father*, *Son*, and *Holy Ghoſt*,
All Praiſe and Glory be therefore:
As in beginning was, is now,
And ſhall remain for evermore.

As *Pſalm* the 46*th*, or the 91*ſt*. W. T.

5. To *God* Almighty, *Father*, *Son*,
Be *Honour*, *Praiſe*, and *Worſhip* done,
As 'twas in Ages heretofore:
Be *Praiſe* unto the *Holy Ghoſt*,
By *Saints*, and *Angels* ſacred *Hoſt*,
Both now be *Praiſe*, and evermore.

Gloria Patri's, &c.

As *Pſalm* the 87*th.*

6. To *God Almighty, Father, Son,*
And Comforter, the *Holy Ghoſt*;
Be *Honour, Praiſe,* and Worſhip done,
By Saints, and Angels ſacred *Hoſt*:
As 'twas in Ages heretofore,
Is now, and ſhall be evermore.

As *Pſalm* the 96*th.*

Sing the ſame as to *Pſalm* the 46*th*; and end with *Hallelujahs* to the two laſt Lines.

As Pſalm 136*th, or* 148*th.* W. T.

7. To *God* the *Father, Son,*
And to the *Holy Ghoſt*;
Be *praiſe,* as firſt begun,
Sing all ye ſacred *Hoſt*:
Praiſe God on high, as it has been,
So ſhall remain, Eternally.

As *Pſalm* the 149*th.*

8. To *Father, Son, Sp'rit,* all praiſe be addreſt,
By Angels, and Saints, of ev'ry degree:
To *God* in *Three Perſons,* one *God* ever bleſt,
As it has been, now is, and ever ſhall be.

The END *of the* FIRST PART.

THE

Melody of the Heart, &c.

PART II.

CONTAINING,

A Choice and Select Number of Divine *Hymns*, and Easy *Anthems*: On several Occasions. With New *Musick* set to them, Composed in *Two*, *Three*, and *Four* Musical Parts: And set down in *Score*, for *Voice* or *Organ*, &c.

The *Second Edition*, Corrected by the *Author*, according to his Original Manuscript; with large Additions.

By *WILLIAM TANS'UR*, of *Ewell*, (now at *Barns*,) in the County of *Surry*: Who Teacheth the same. (Author of the *Harmony of SION.*)

Sing *to God's* Praise *in Lofty* Hymns, *His wondrous Works Rehearse*:
Make them the Theam *of your* Discourse, *And* Subject *of your* Verse, *&c.* — Psalm cv. 2.

LONDON:

Printed by *A. Pearson*, for *James Hodges*, at the *Looking-Glass* on *London Bridge*. And also Sold by the *Author* at *Barns*, in *Surry*, Price 1 *s.* 6 *d.* Or all his Works bound together in Calf 4 *s.* 6 *d.* M.DCC.XXXVII.

Ingenious Practitioners,

THE *Figures* that are fixed over the *Notes* of the *Basses*, of all the *Tunes* in this *Book*, (when *Vocally* perform'd to perfection,) do so augment to the *Harmony*, that there is no Deficiency in the Fullness thereof in such *Tunes* as are set in *Three Parts*, from those that are set in *Four Parts*: Which *Notes* may be perform'd as an *Inner-Part*, where an *Organ* is wanting; if some of the *Tenor* be sung as a *Treble*, in the *Octave* above, *&c.*

Observe, That on such *Notes* where nothing is figur'd, you may joyn with any one of the *Inner-Parts*, that does not make a *Consecution* of *Perfects* of one kind together from the *Bass*, &c.

This Part so figur'd is most Respective to the *Organ*, &c. which *Part* must be *Vocally* perform'd with great Care and Judgment.

☞ Those *Figures* which are set over the first, and last *Notes* of the *Upper Parts*, serve to direct the Performer both to the *Pitch*, and also to the *Endings* of all *Parts* of the *Consort*: Which *Figures* shews the *Concords* of all the *Parts* from the *Ground*, or *Bass*, &c.

Yours W. Tans'ur.

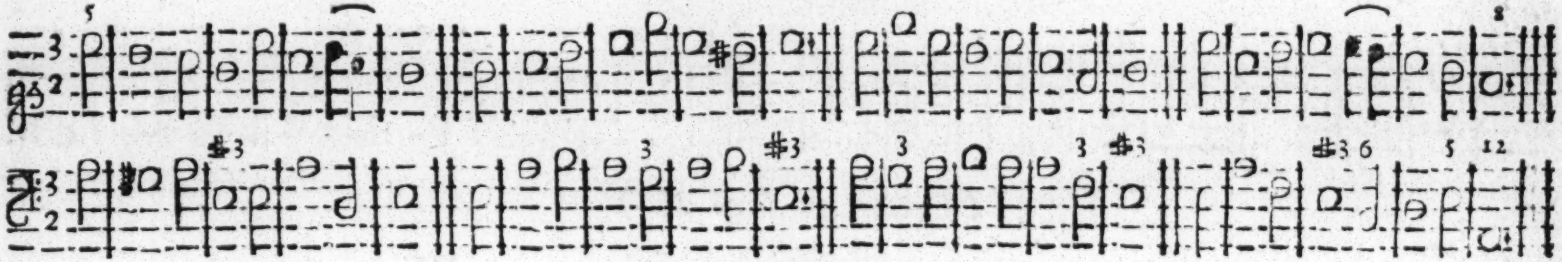
Select

Select HYMNS, *and Eaſy* ANTHEMS: *On ſeveral Occaſions.*

(*By Mr.* WILLIAM TANS'UR.)

I. *An Evening* HYMN. Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 23.)

I.

LOrd, touch my *Heart*, and I will ſing,
An *Anthem*, to my Heav'nly King:
Unto my Words incline thine Ear,
And be attentive to my Pray'r.

II.

When on my *Bed* I take repoſe,
And careleſs Sleep my Eyes ſhall cloſe:
O Guard my Soul, with Angels bright,
Secure from Danger, all the Night.

III.

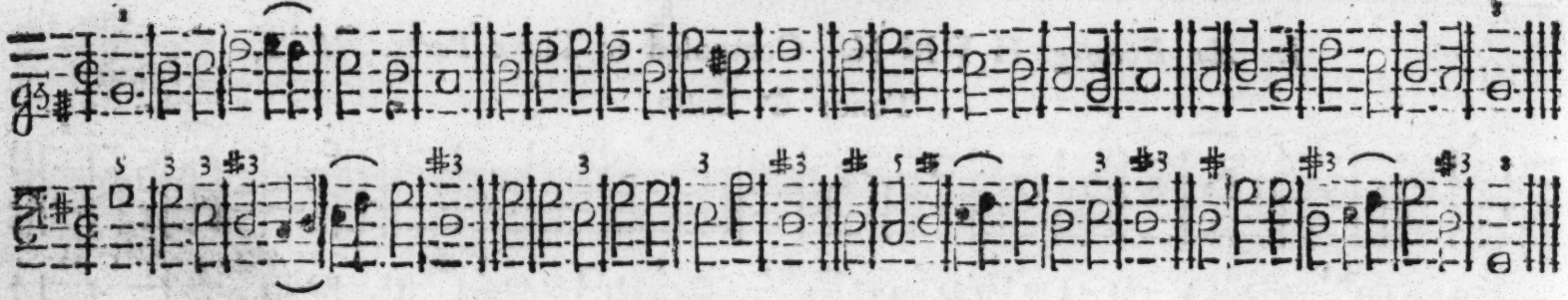
Let nothing, Lord, my Soul invade,
But guide me thro' the diſmal Shade:
That when the Day breaks in the *Eaſt*,
I then may Riſe, thy Name to Bleſs.

IV.

In *Hallelujahs*, will I ſing,
To praiſe thy Name, my Heav'nly King:
Hallelujah, *Hallelujah*;
Hallelujah, *Hallelujah*.

II. *A Morning* HYMN Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 28.)

I.

THE Day breaks forth, my Soul ariſe,
Awake from Sleep my Drowſy Eyes:
Look up and ſee the New-born Light,
Which *Sol* unveil'd from darkſom Night.

II.

My Heart, and Tongue, ſhall both accord,
To bleſs and praiſe thy Name, O Lord:
Secure this Night thou haſt kept me,
From all the pow'r of Darkneſs free.

III.

" Lord, keep my Soul, from Sin ſecure,
" My Life Unblamable and Pure:
" That when the Laſt of Days ſhall come,"
I may eſcape the dreadful Doom.

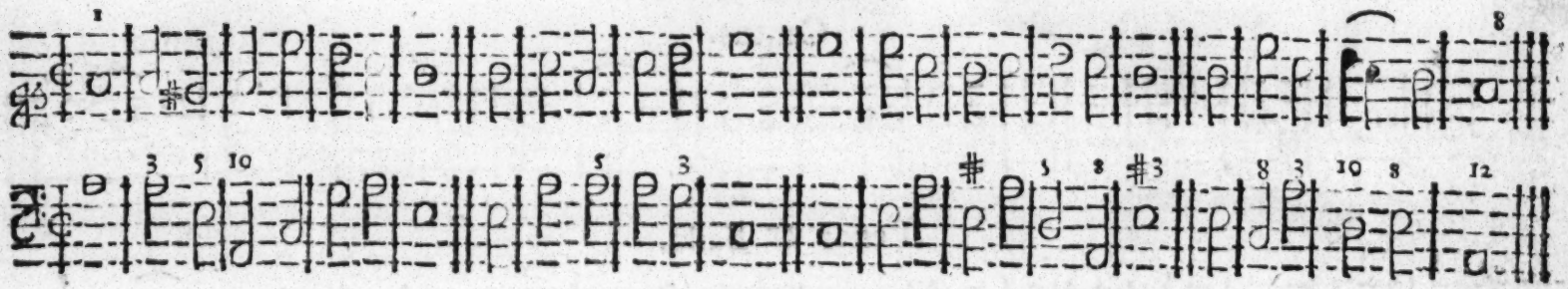
IV.

Rejoice in God the Lord, will I,
And praiſe his Name, until I die:
My Tuneful-*Notes* I'll raiſe up high,
God's Holy Name to Magnify.
(Hallelujah.)

III. *An*

III. *An* HYMN for the *Holy Communion.* Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 5.)

Rev. 19. *v.* 5. I.

" ALL ye who faithful Servants are,
" Of our Almighty King:
" Both High and Low, both Small and Great,
" His Praiſe Devoutly ſing.

Ver. 7. II.

" Let us Rejoice, and render Thanks,
" To His moſt Holy Name:
" Rejoice, Rejoice, for now is come
" The Marriage of the Lamb.

Ver. 8. III.

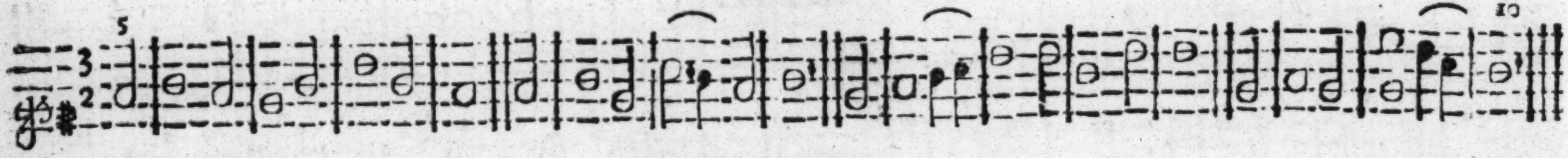
" His Bride her ſelf has ready made,
" How pure and white her Dreſs!
" Which is her Saints integrity,
" And Spotleſs Holineſs.

IV.

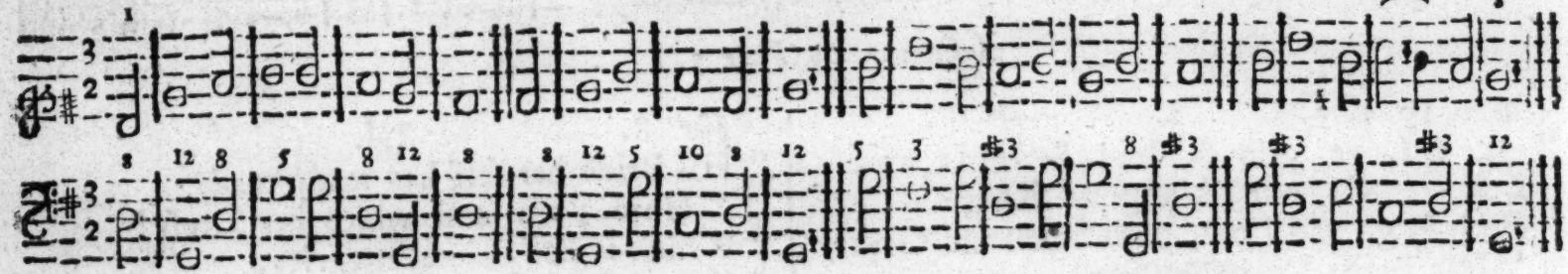
" Oh! therefore bleſt is ev'ry one,
" Who to the Marriage Feaſt;
" And holy Supper of the Lamb,
" Is call'd a welcome Gueſt." (*To Father*, &c.)

IV. *An* HYMN on the *Nativity* of our Bleſſed Saviour *Luke* 2. Compoſed in Three Parts. *W. T.*

Cantus.



Tenor & Baſſo.



I.

" WHilſt Shepherds watch'd their Flocks [by night,
" All ſeated on the Ground:
" The Angel of the Lord came down,
" And Glory ſhone a round.

II.

" Fear not, ſaid he, (for mighty dread
" Had ſeiz'd their troubled Mind.)
" Glad tidings of Great Joy I bring,
" To you, and all Mankind."

Con-

Continued.

III.

" To you in *David*'s Town this Day
" Is Born of *David*'s Line:
" A Saviour, who is Chriſt the Lord,
" And this ſhall be the Sign:

IV.

" The Heav'nly Babe you there ſhall find,
" To Human View diſplay'd:
" All meanly wrapp'd in Swathing Bands,
" And in a Manger laid.

V.

" Thus ſpake the *Seraph*, and forthwith
" Appear'd a Heav'nly Throng
" Of Angels, praiſing God, and thus
" Addreſs'd their Joyful Song:

VI. *Doxology.*

" All Glory be to God on high,
" And to the Earth be Peace:
" Good Will, henceforth, from Heav'n, to Men,
" Begin and never ceaſe."

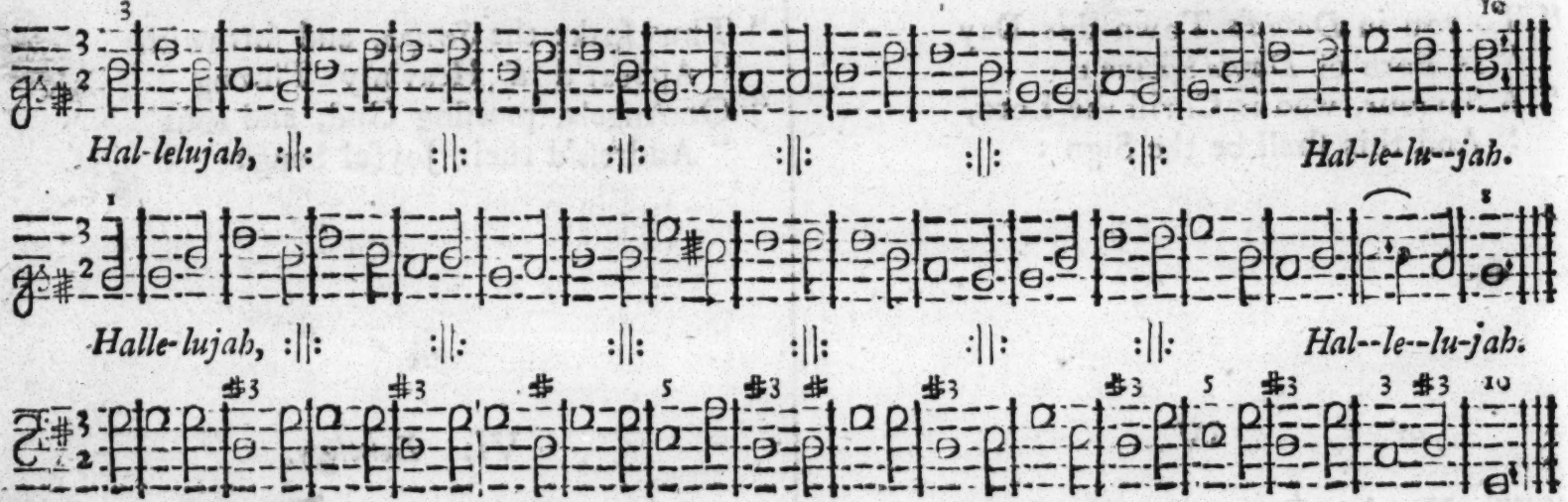
(Turn over to *Hallelujah*,)

Con-

Continued.

HALLELUJAHS, *&c.*

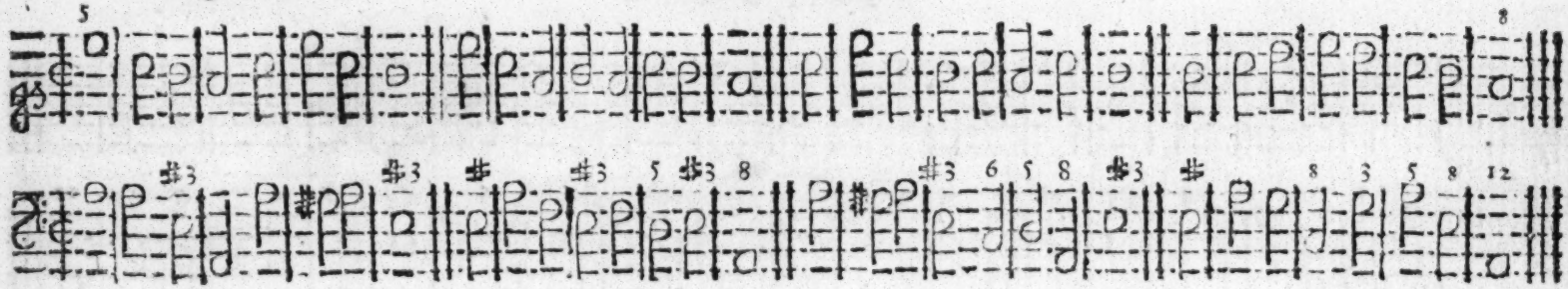
A. 3. Voc. (*Allegro.*)



V. *An*

V. An HYMN. On *Good-Friday.* Compoſed in Two Parts. *W.* 7.

(*Languiſſant.*) Tenor & Baſſo.



I.

MOurn, Mourn ye Saints! As if ye ſee,
Our *Saviour* dear, Nail'd to the Tree!
A bitter Death he did endure,
To ſave the Souls of Men ſecure.

II.

Oh! How his Purple Streams did flow!
His Blood on Man he did beſtow:
With *Hands* and *Feet* nail'd to the Wood,
And Pierced *Side* ran down with Blood.

III.

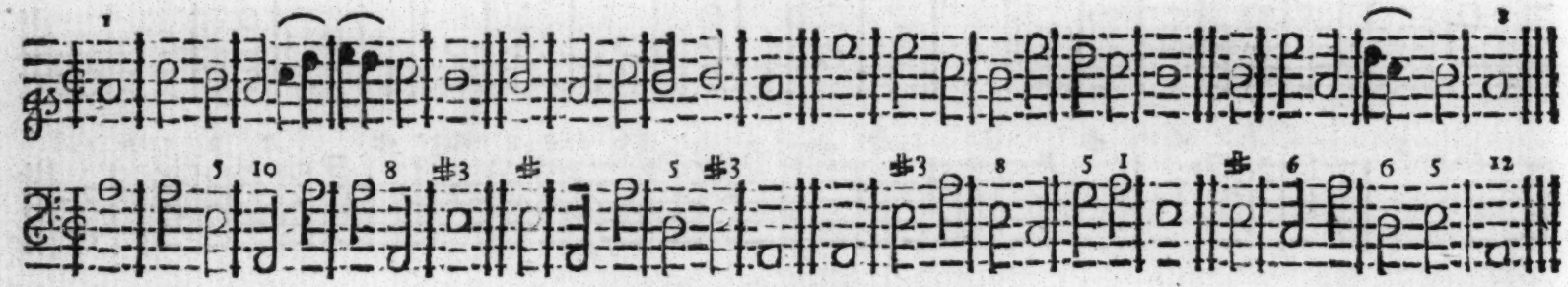
What Wiſdom can conceive or know!
What Tongue or Pen can truly ſhow,
The vaſt Demenſions of his Love,
Or ſhow his Pow'r in Heav'n above?

IV.

To God be Praiſe, and Worſhip done,
For giving us his only *Son*:
Let's *Tune* our Souls, and him Adore,
In *Hallelujahs*, evermore.

VI. An HYMN. On *Easter-Day.* Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 13.)

I *Cor.* 15. *v.* 20. I.

"CHriſt from the Dead is rais'd, and made
" The firſt Fruits of the Tomb:
" For, as by Man came Death; by Man
" Did *Reſurrection* come.

Ver. 21. II.

" For, as in *Adam*, all Mankind
" Did Guilt and Death derive:
" So by the Righteouſneſs of Chriſt,
" Shall all be made Alive.

Coloſſ. 3. *ver.* 1. III.

" If then ye Riſen are with Chriſt,
" Seek only how to get
" The things that are above, where Chriſt,
" At God's Right Hand is Set.

IV. *Doxology.*

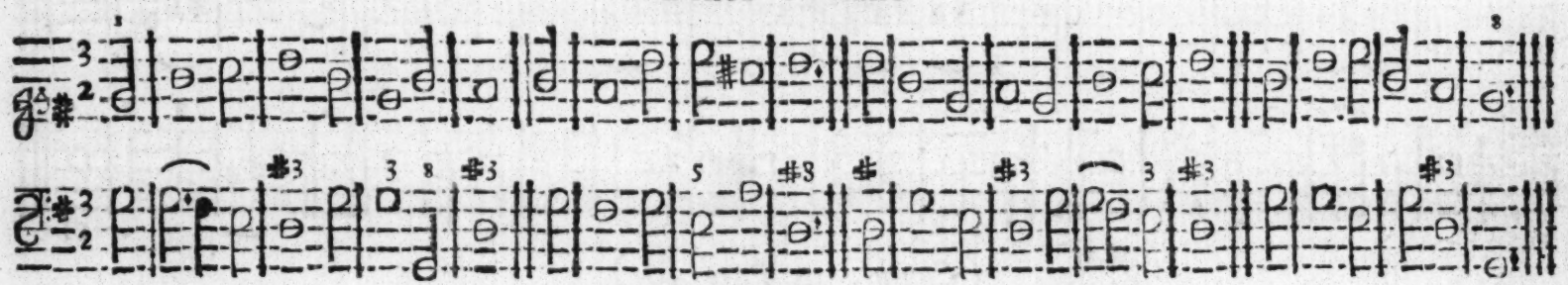
To *Father*, *Son*, and *Holy Ghoſt*,
The God whom we adore,
Be Glory; as it was, is now,
And ſhall be evermore.

VII. *An*

VII. An HYMN. On *Whit-Sunday.* Compoſed in Three Parts. *W. T.*

(*Collected from* Veni Creator.)

Tenor & Baſſo.



(*Cantus*, as *Page* 15.

I.

" COme *Holy Ghoſt*, Creator, come,
" Inſpire the Souls of Thine :
" 'Till ev'ry Heart which thou haſt made,
" Is fill'd with *Grace* Divine.

II.

" Enlighten our dark Souls, 'till they
" Thy ſacred Love Embrace :
" Aſſiſt our Minds (by Nature Frail,)
" With thy celeſtial *Grace.*

III.

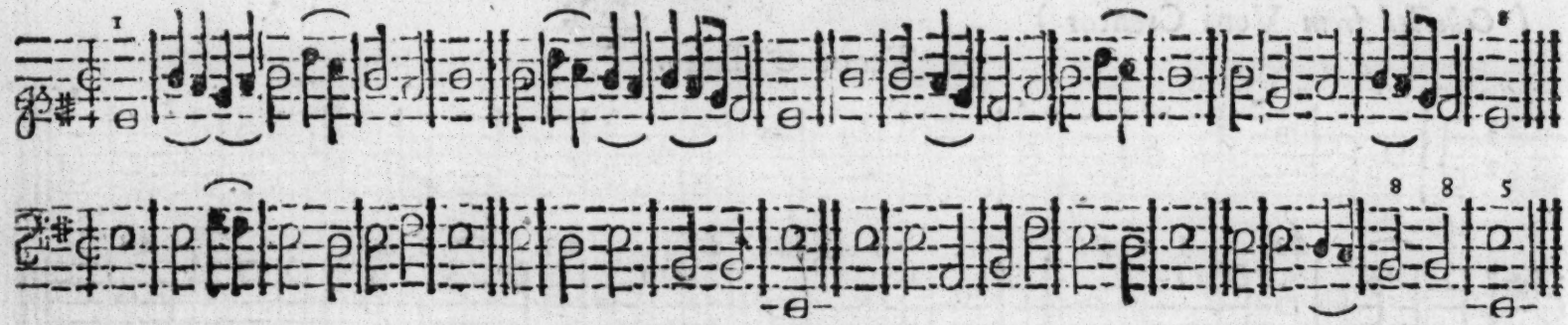
" Drive far from us the mortal Foe,
" And give us Peace within :
" That, by thy Guidance Bleſt, we may
" Eſcape the Snares of Sin.

IV. *Doxology.*

To God be Praiſe, in Perſons Three,
The God whom we Adore :
In *Trinity*, and Unity,
Henceforth, for evermore.

VIII. A *Funeral.* HYMN. Compoſed in Three Parts. *W. T.*

Tenor & Baſſo.



(*Cantus*, as *Page* 30.)

Rev. 14. *v.* 13. I.

BLeſt are the *Dead*, that die in Chriſt!
They triumph over Death:
In falling they do Conquer, and
Live in their Lateſt Breath.

1 *Cor.* 15. *v* 55. II.

Tho' the *dead* Bodies of the Saints,
The *Grave* does ſoon Deſtroy;
Yet at the Laſt, they'll Riſe, and ſay,
"*Where is thy Victory?*"

Pſ. 16. *v.* 10. III.

Grant Lord, when we reſign our Breath,
We may from Hell be free:
Nor let thy *Holy One* in Death,
The Leaſt Corruption ſee.

Ver. 11. IV.

To us the Paths of Life diſplay,
That to thy Preſence lead:
Where Pleaſures dwell for evermore,
And Joys that never Fade.—*Amen.*

The END *of the* HYMNS.

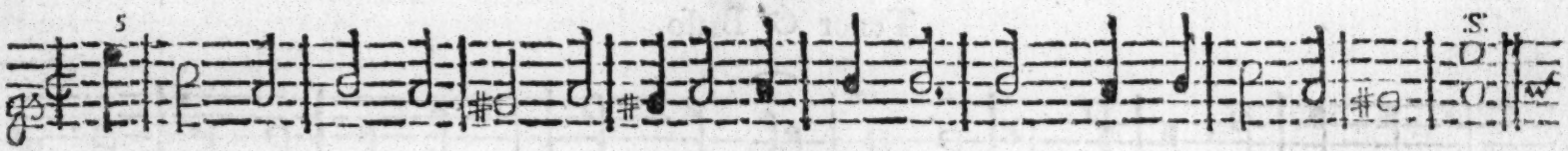
New

New, *and Eaſy* ANTHEMS: *For* Voice *or* Organ.

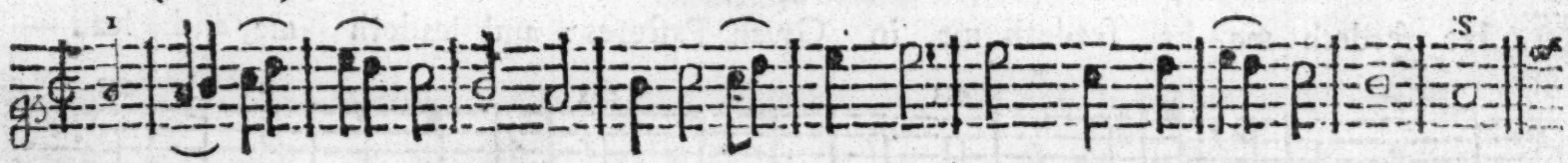
With Hallelujahs. *By Mr.* W. TANS'UR.

I. An ANTHEM. For Three Voices *Pſal.* 23*d W. T.*

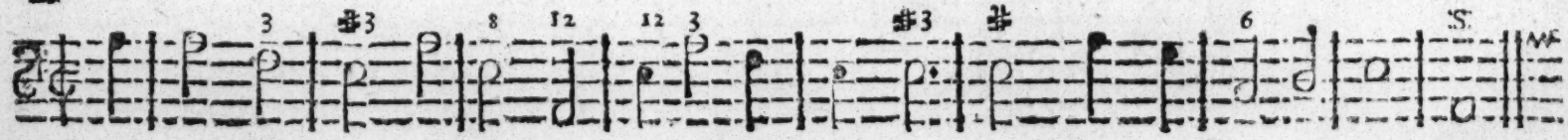
Cantus.



(*Piano.*) Tenor & Baſſo.



THE Lord he is my Shepherd, he is my Shepherd: therefore I do lack nothing.

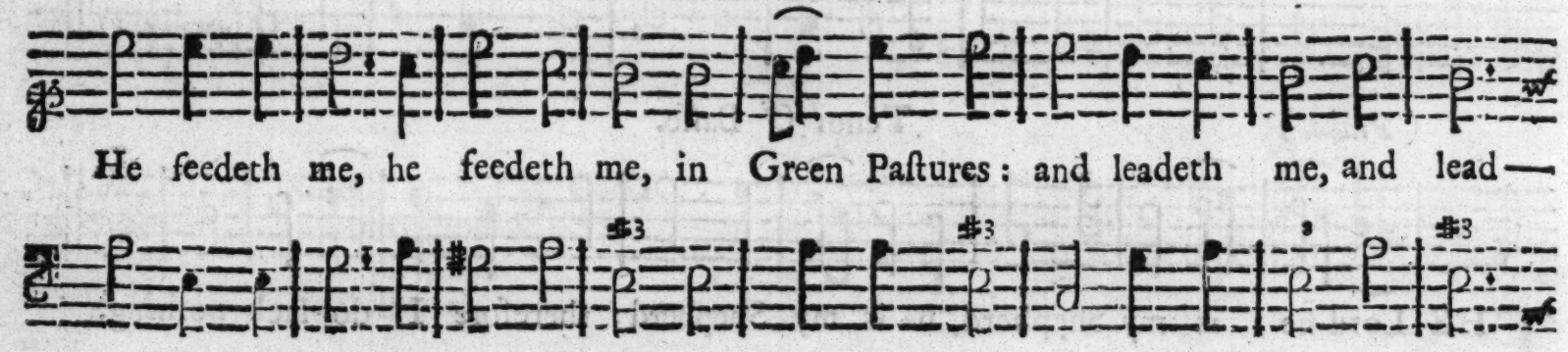


Turn over Con-

Continued.

Cantus.

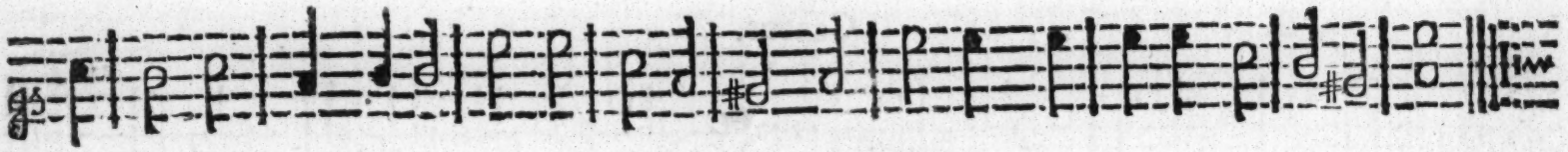
Tenor & Baſſo.



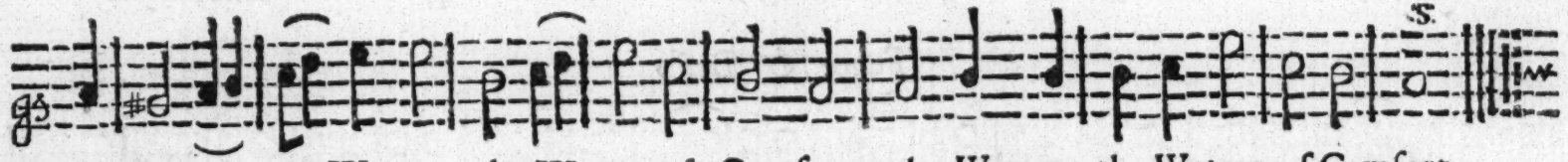
Con-

Continued.

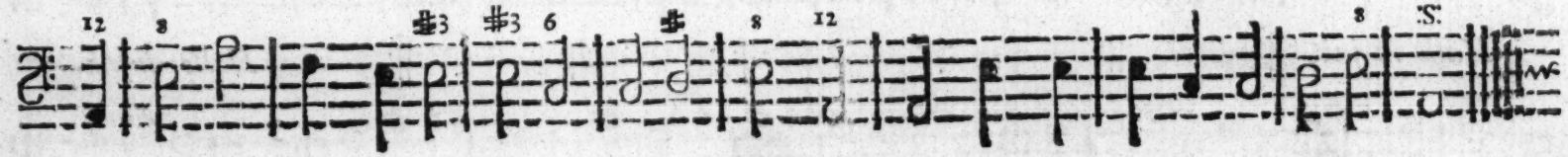
Cantus.



Tenor & Baſſo.



—eth me to the Waters, the Waters of Comfort; the Waters, the Waters of Comfort.



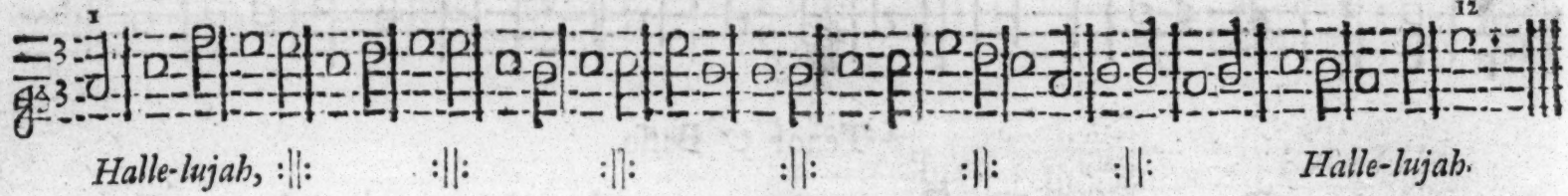
Hallelujah.

(Verte.)

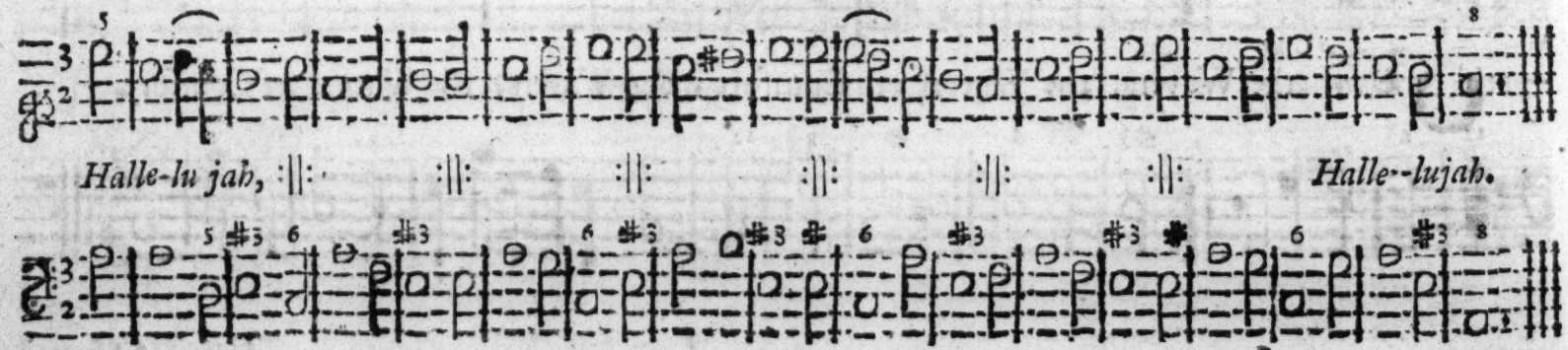
Continued.

HALLELUJAHS, &c.

Cantus.



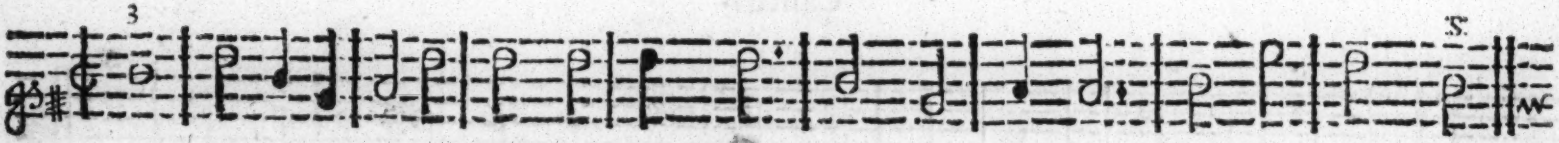
Tenor & Baſſo.



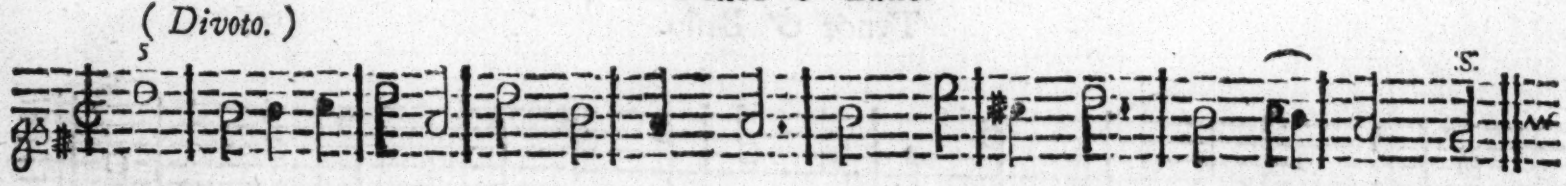
An

II. An ANTHEM. For Three Voices. *Pſal.* 84th. *W. T.*

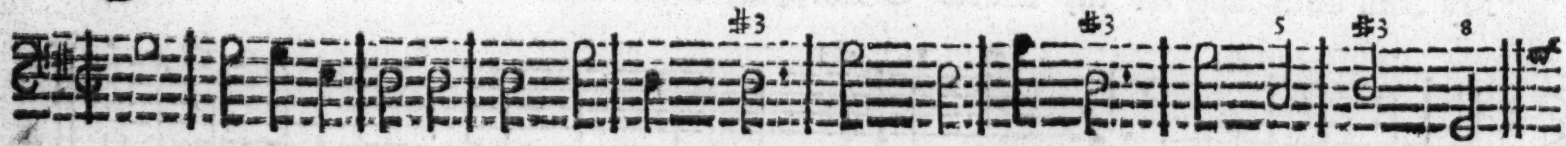
Cantus.



Tenor & Baſſo.

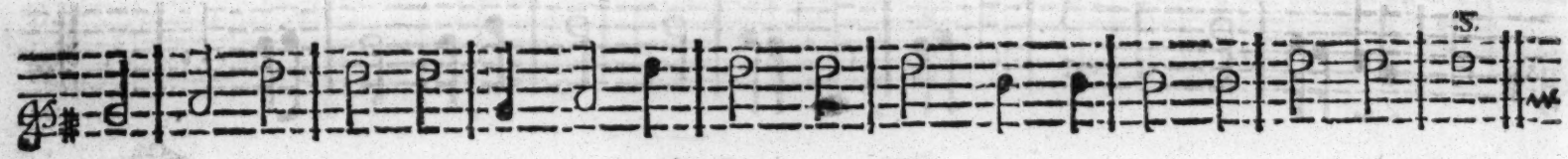


O How a-mi—a--ble are thy dwellings! thou Lord of Hoſts! thou Lord of Hoſts!

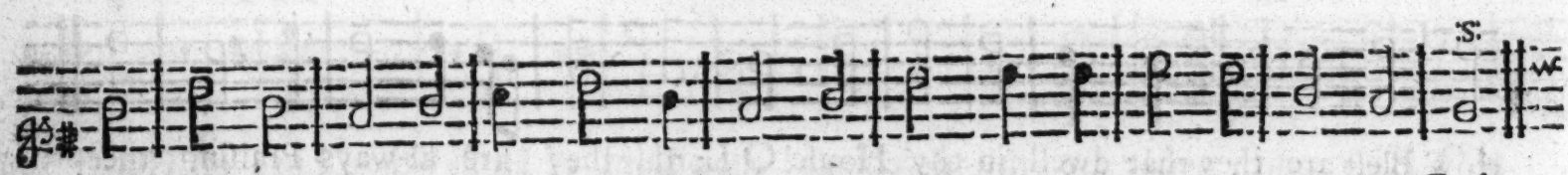


Continued.

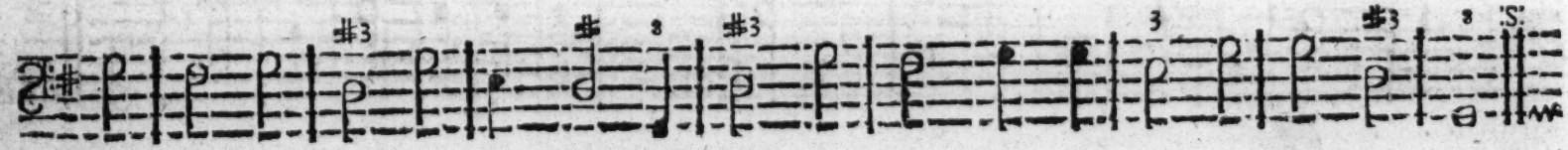
Cantus.



Tenor & Baſſo.



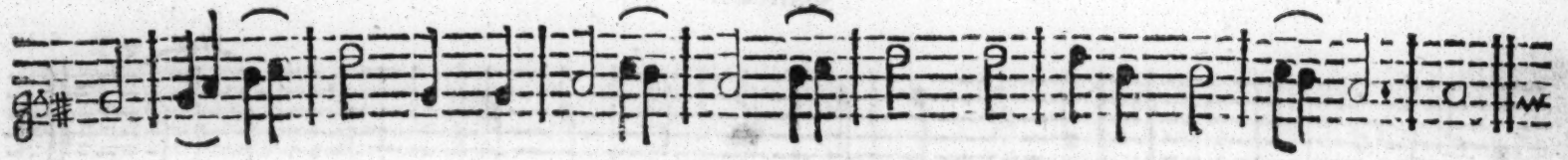
My Soul doth long for thy courts O Lord, my Heart doth re-joice in thee my God.



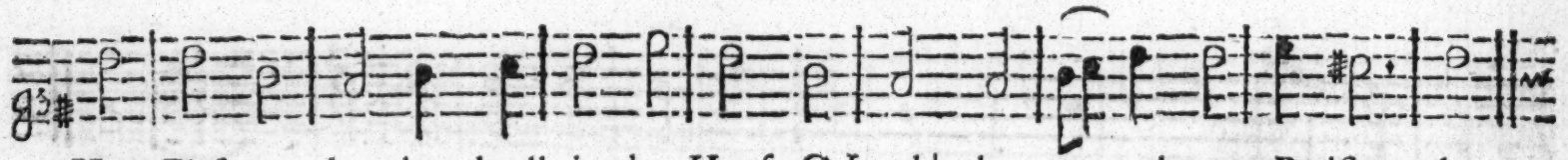
Con-

Continued.

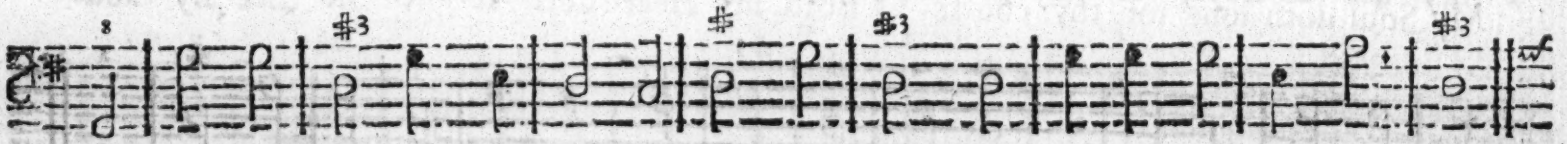
Cantus.



Tenor & Baſſo.



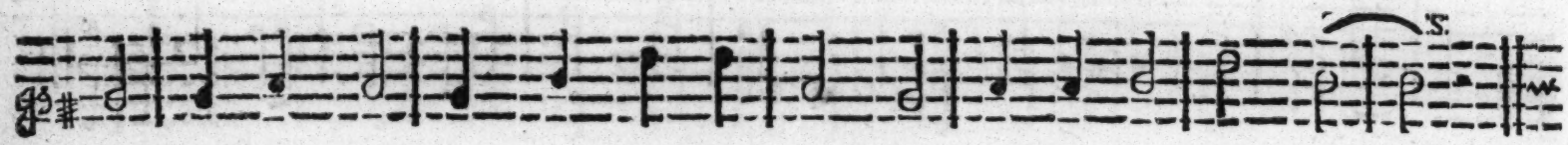
How Bleſt are they that dwell in thy Houſe O Lord! they are al-ways Praiſing thee:



(Verte Subito.)

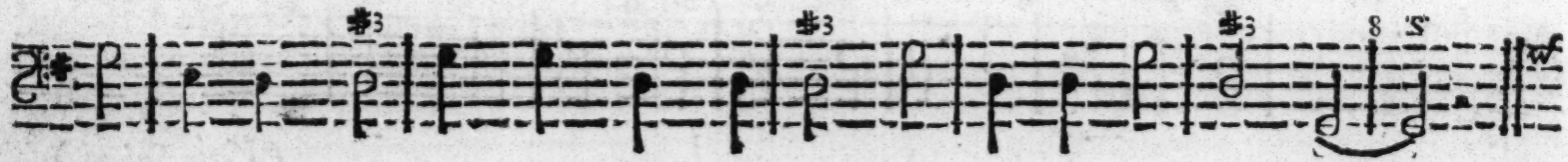
Continued.

Cantus.



Tenor & Baſſo.

they are al-ways, al--ways, al--ways, they are al-ways Praiſing thee. *Hal-*

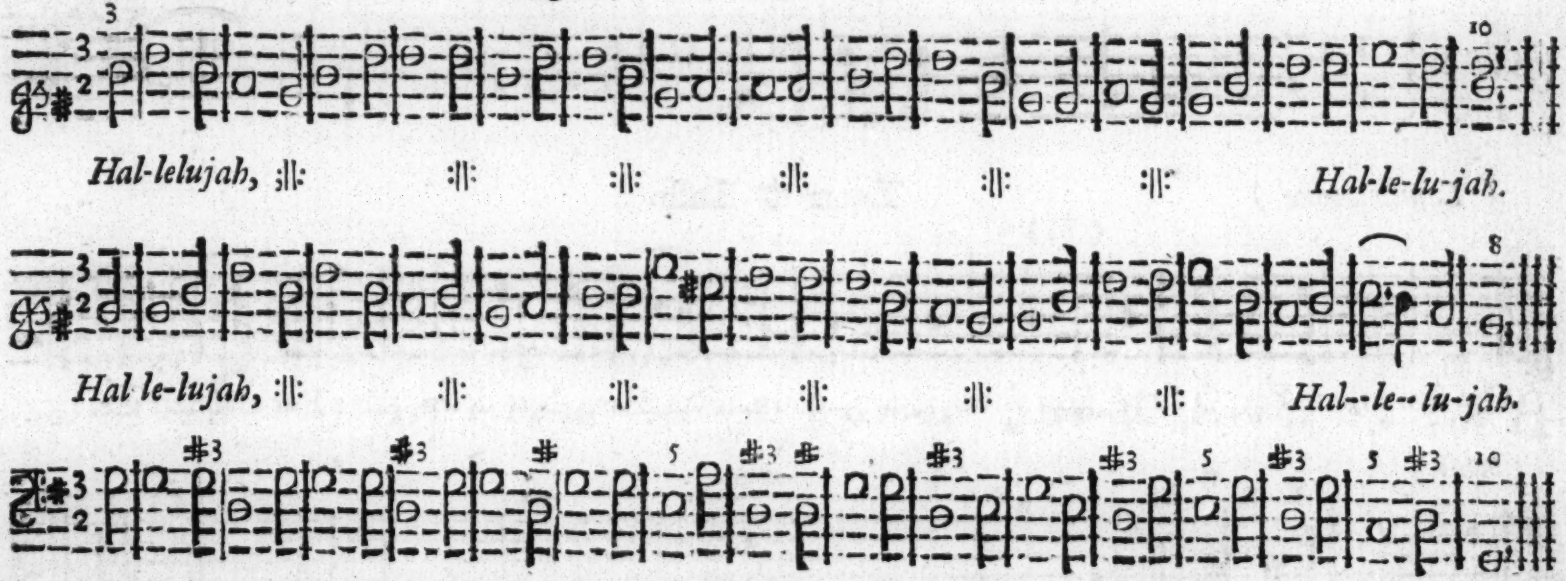


Con-

Continued.

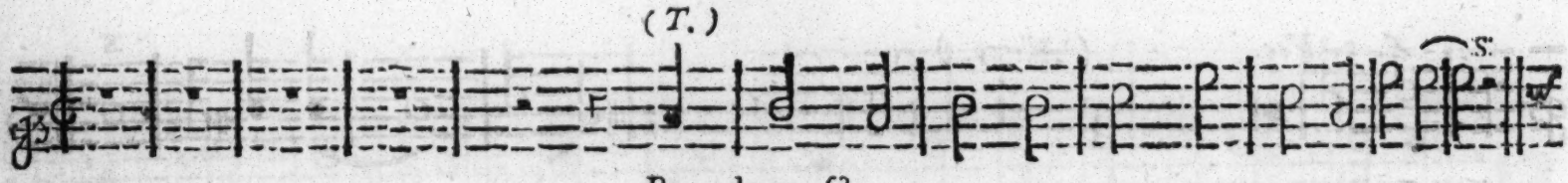
HALLELUJAHS, *&c.*

A. 3. Voc. (*Allegro.*)



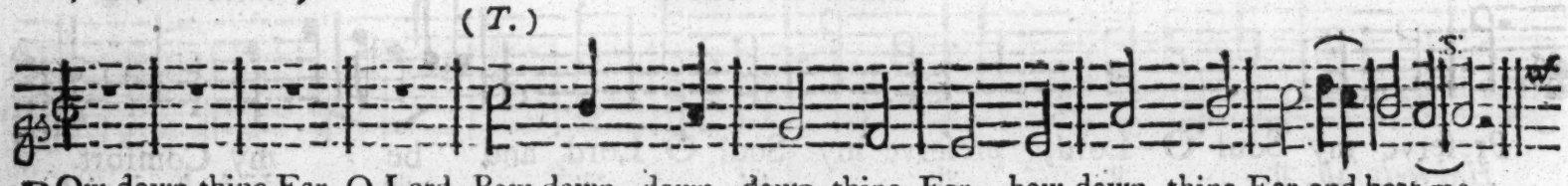
III. An ANTHEM. For Three Voices. *Pſal.* 86th. *W. T.*

Cantus.

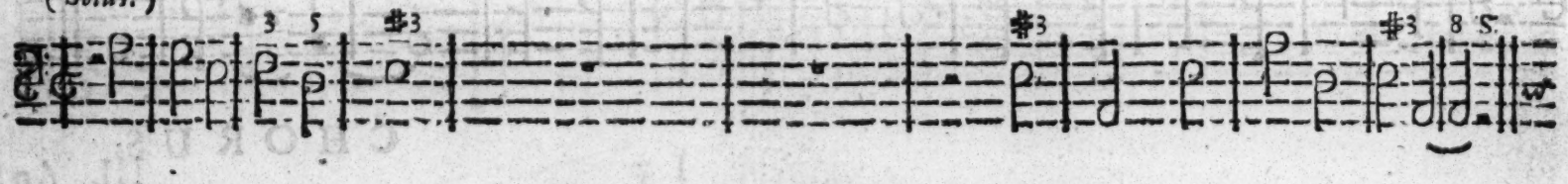


Bow down, &c.

(*Lamantatone*) Tenor & Baſſo.



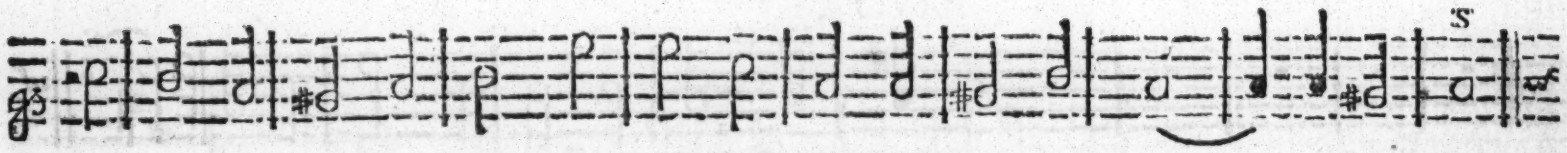
BOw down thine Ear, O Lord, Bow down, down, down thine Ear, bow down thine Ear and hear me.



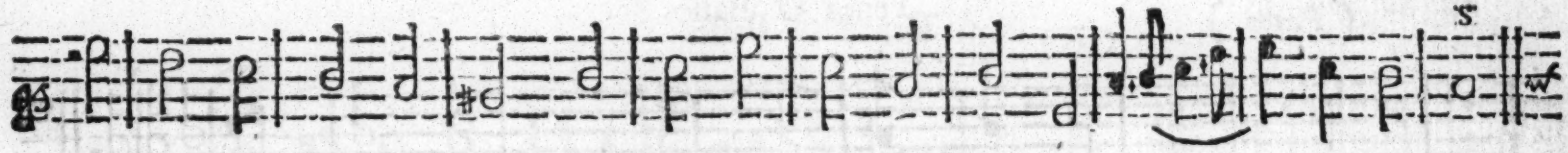
Con-

Continued.

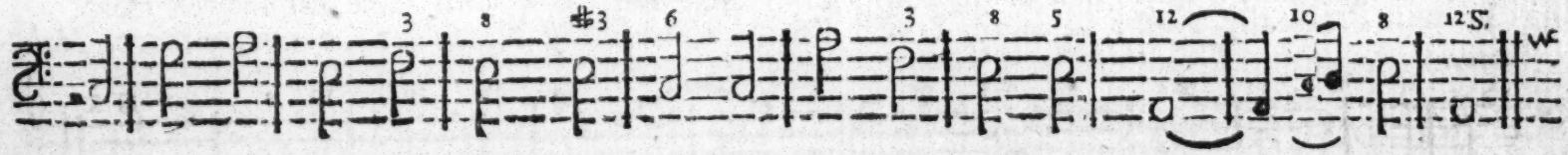
Cantus.



Tenor & Baſſo.



Preſerve my Soul O Lord, preſerve my Soul O Lord, and be my Comfort.



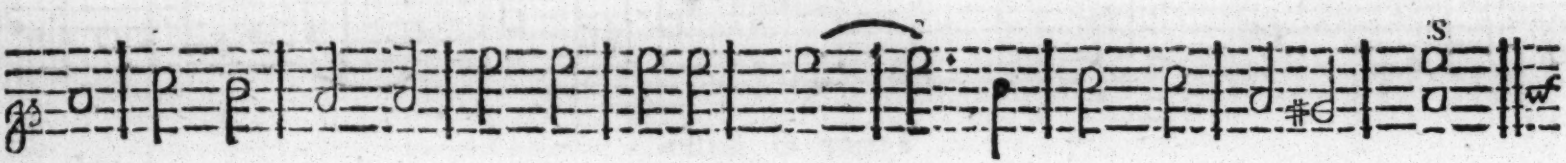
CHORUS.

(Verte ſubito.)

Continued.

CHORUS.

Cantus.



[*Piano.*] Tenor & Baſſo.

I will Praiſe thy Name O Lord, I will Prai——ſe thy Name for e—ver—more. *Hal-*

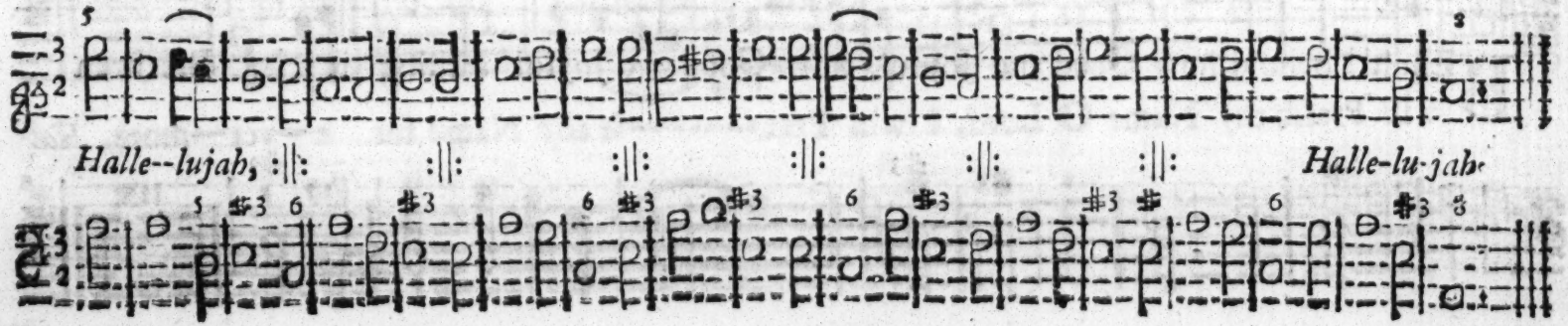
Hallelujahs.

Continued.

HALLELUJAHS, *&c.*

Cantus.

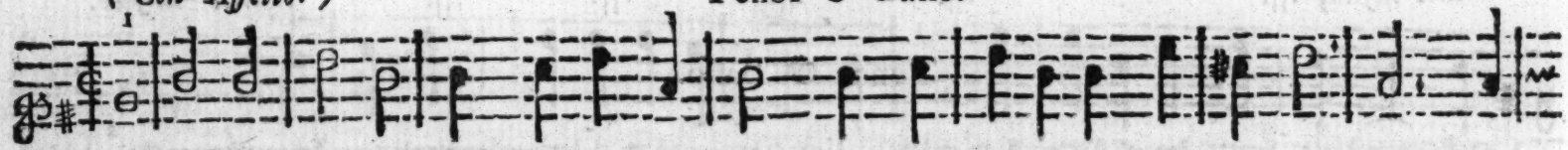
Tenor & Baſſo.



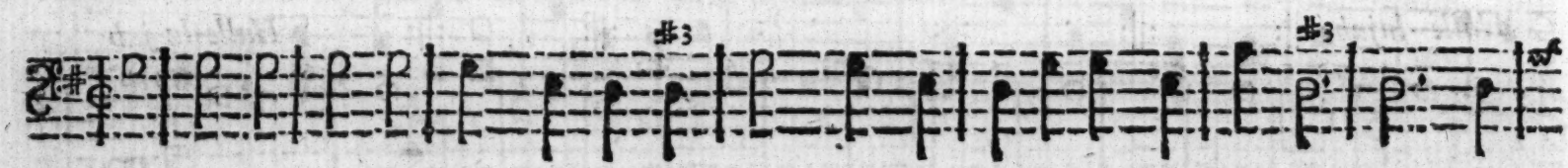
IV. An ANTHEM. For Three Voices. *Pſal.* 133*d*. *W. T.*

Cantus.

(*Con Affetto.*) Tenor & Baſſo.



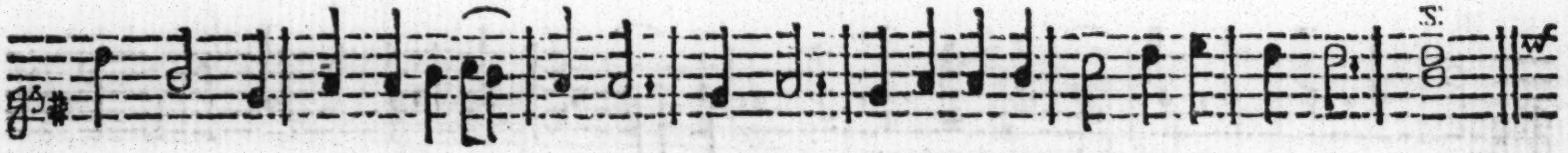
BEhold! behold how Good and Joyful, how Good and Joyful a thing it is, Brethren



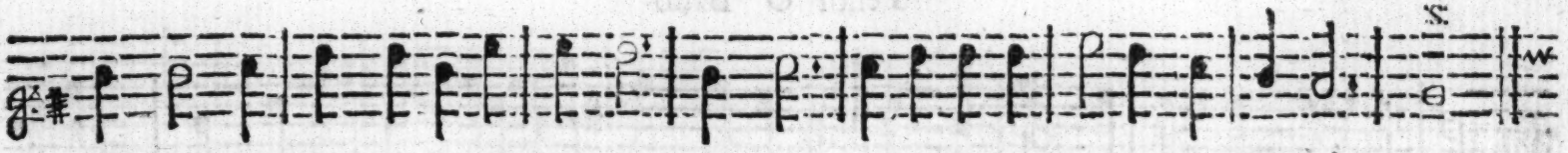
Con-

Continued.

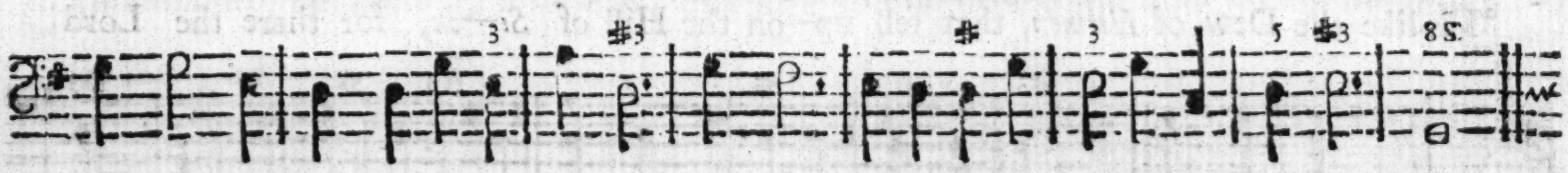
Cantus.



Tenor & Baſſo.



to dwell to—gether in U—ni—ty ; to dwell together, to—gether in U—ni——ty.

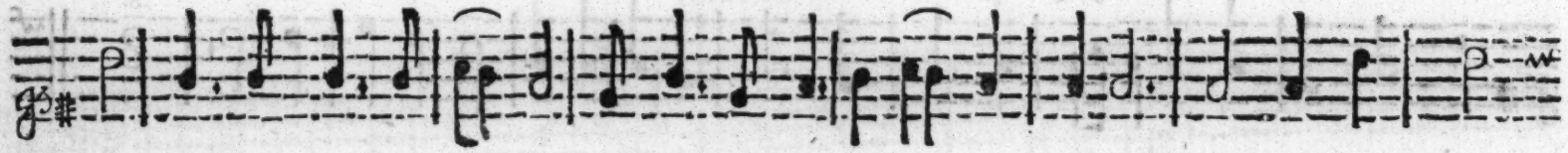


Turn over.

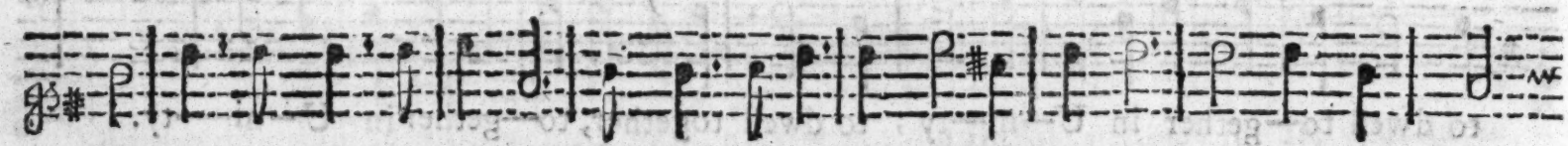
Con-

Continued.

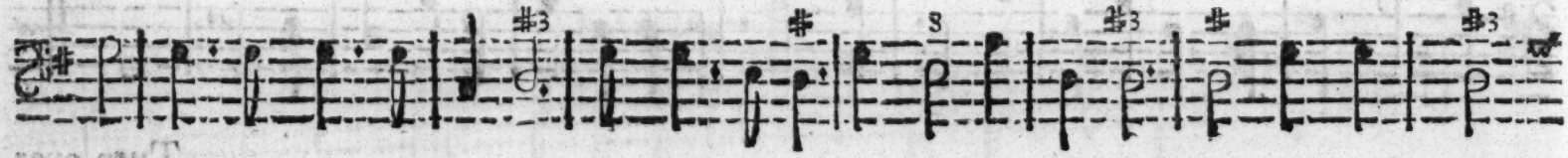
Cantus.



Tenor & Baſſo.



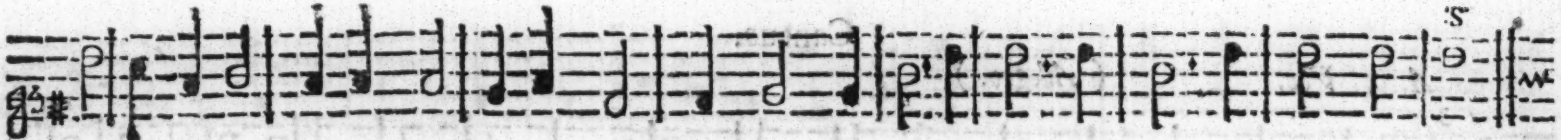
'Tis like the Dew of *Hermon*, that fell up--on the Hill of *Si—on*, for there the Lord



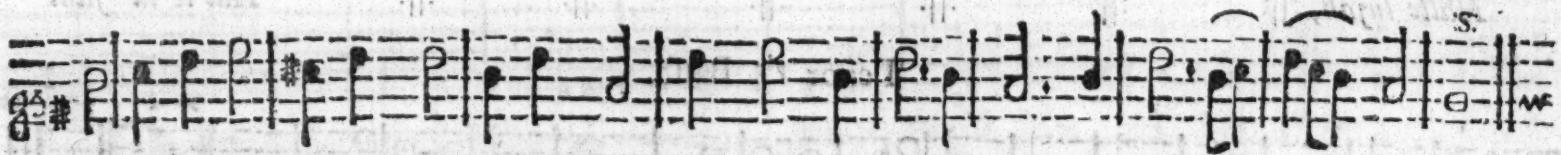
Con-

Continued.

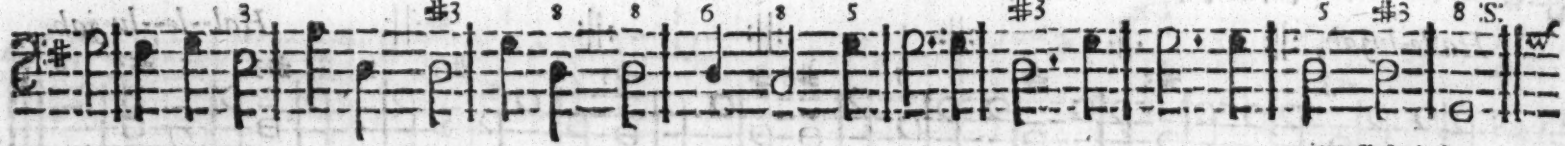
Cantus.



Tenor & Baſſo.



He promiſed a Bleſſing, a Bleſſing, and Life for evermore; and Life for e—vermore.



Hallelujah.

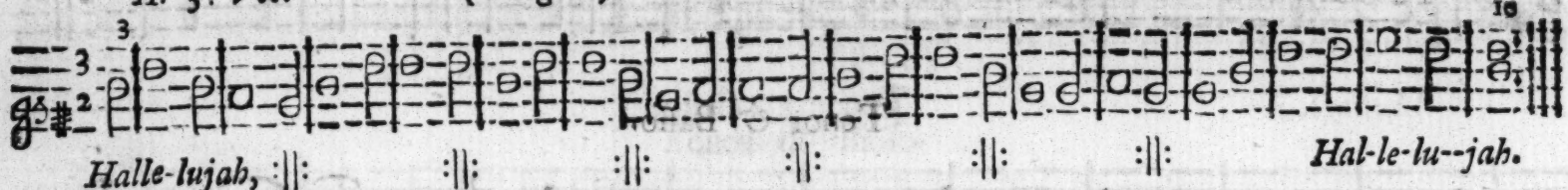
(*Verte.*)

Continued.

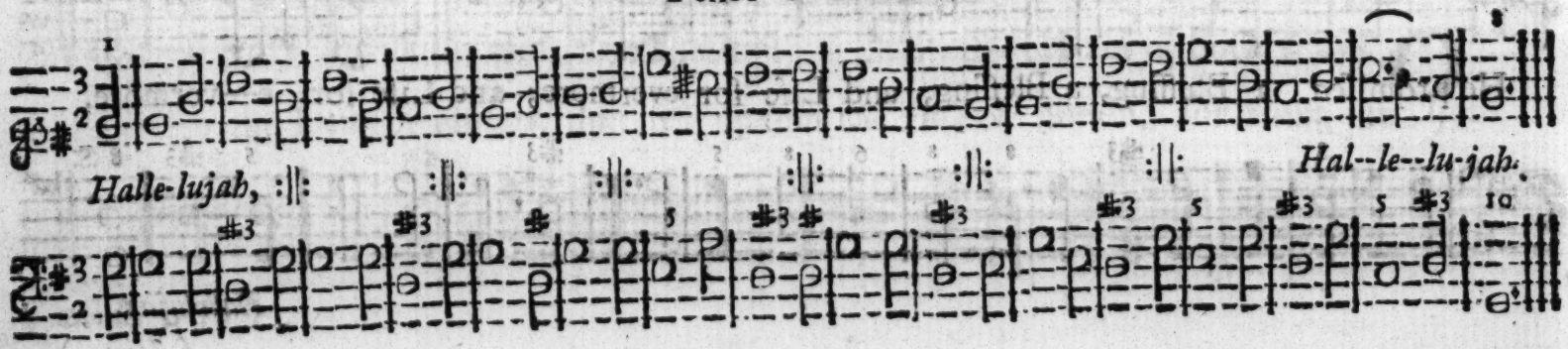
HALLELUJAHS, *&c.*

Cantus.

A. 3. Voc. (*Allegro.*)



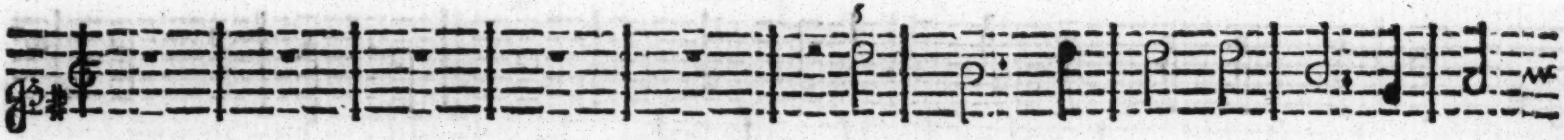
Tenor & Baſſo.



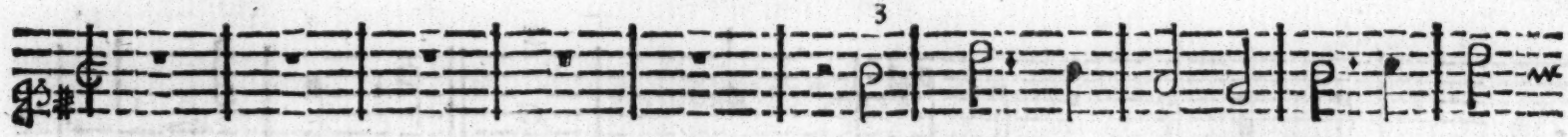
An A N-

V. An ANTHEM. For Three Voices *Pſal.* 150*th.* *W. T.*

Cantus.



(*Maeſtuſo.*) Tenor & Baſſo.



O Praiſe God in his Ho—li---neſs, Praiſe, Praiſe him in his Ho—li---neſs;

(*Solus.*)

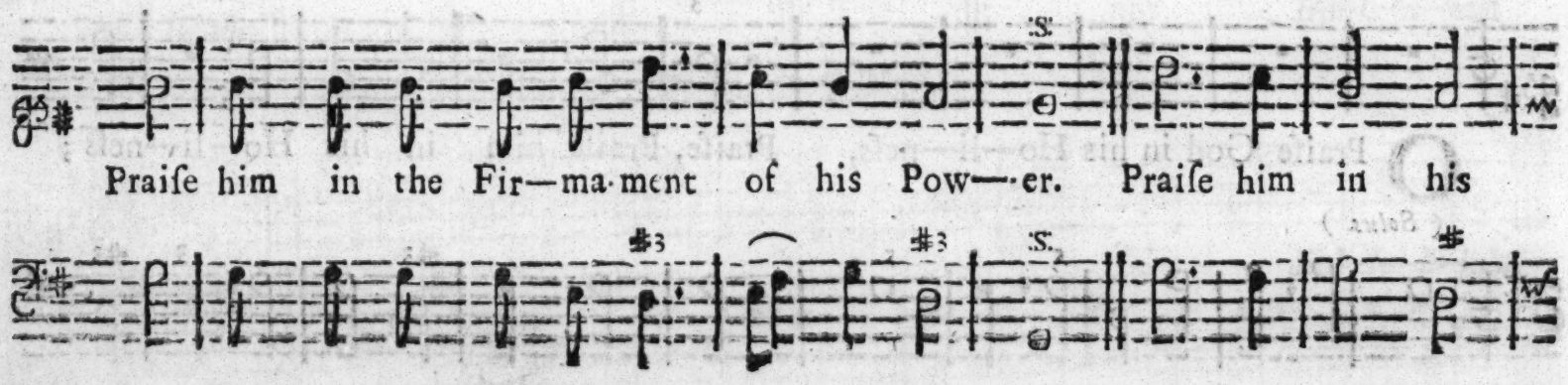
(*Verte Subito.*)

Con-

Continued.

Cantus.

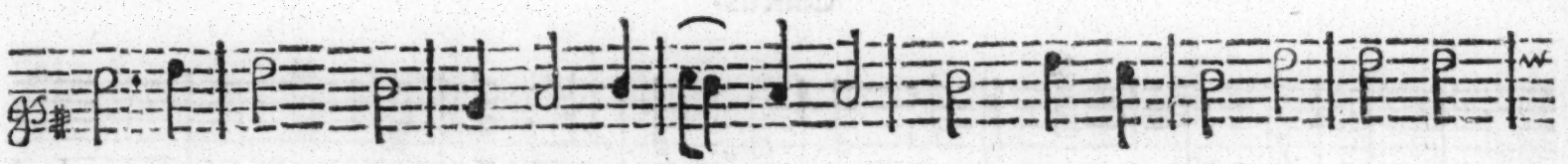
Tenor & Baſſo.



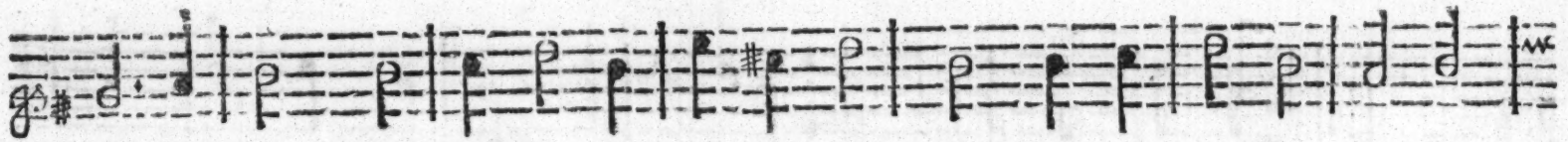
Con-

Continued.

Cantus.



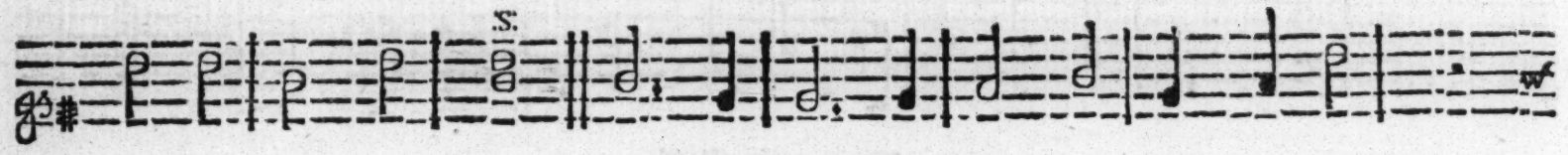
Tenor & Baſſo.



no—ble Acts, Praiſe him in his no—ble Acts; Praiſe him ac—cording to his

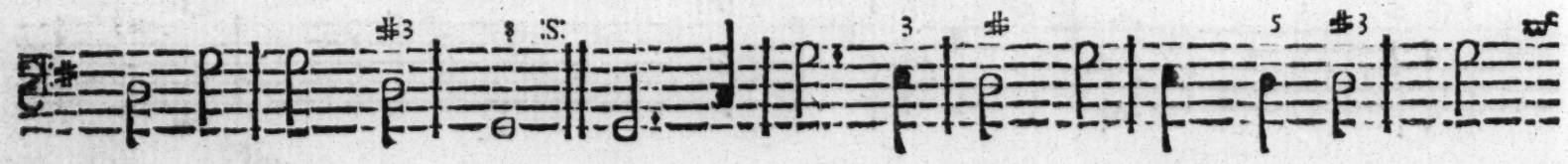
Continued.

Cantus.



Tenor & Baſſo.

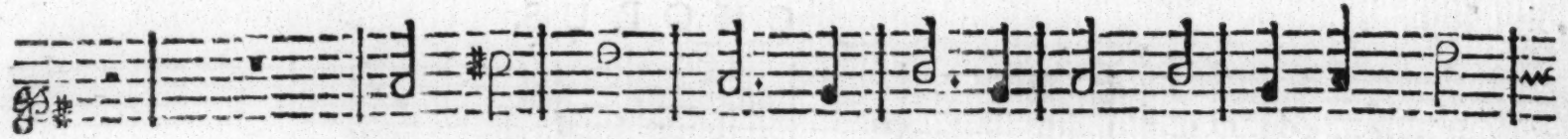
Ex--cel—lent Greatneſs. Praiſe him in the ſound of the *Trumpet*; Praiſe



Con-

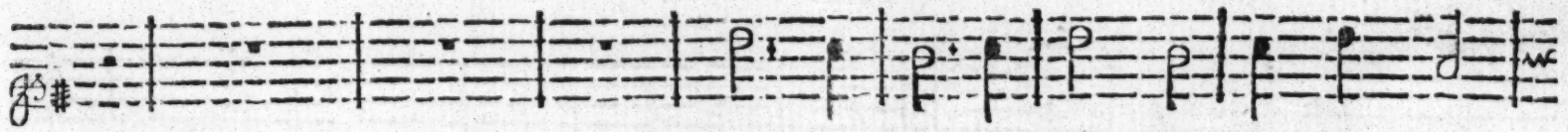
Continued.

Cantus.

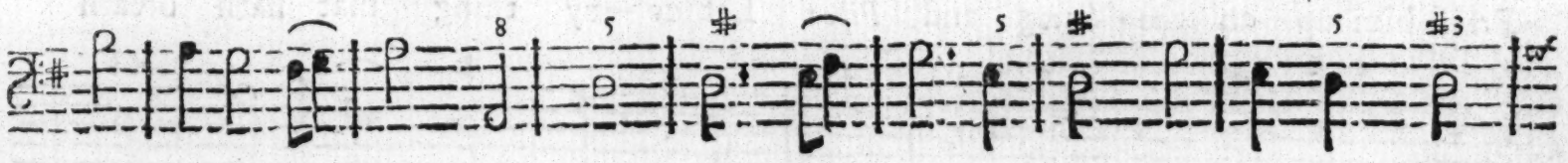


Lute and *Harp*:

Tenor & Baſſo.



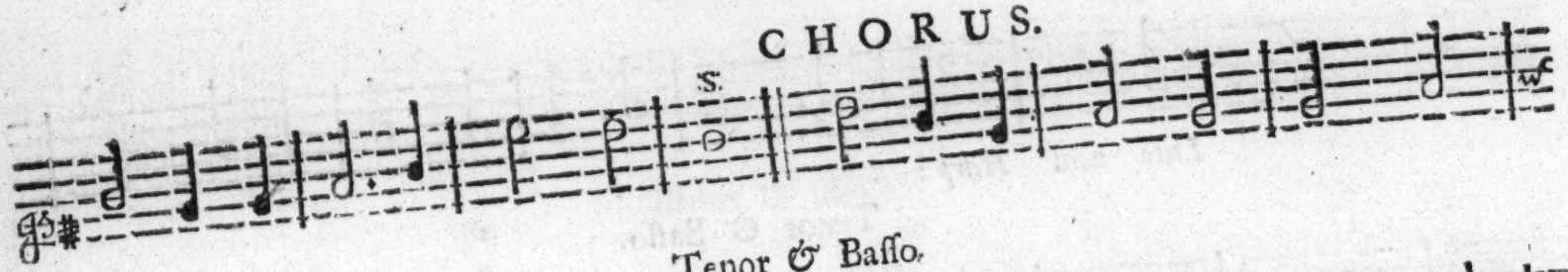
him upon the *Lute* and *Harp*: Praiſe him in the *Cym--bals*, and *Dan-ces*;



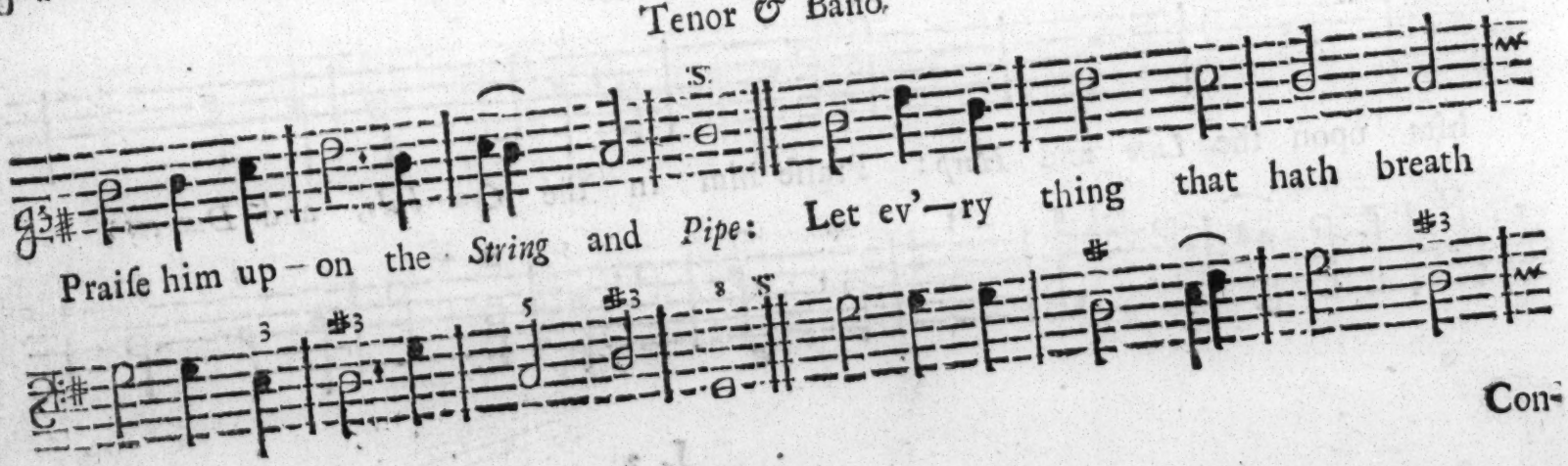
Continued.

Cantus.

CHORUS.



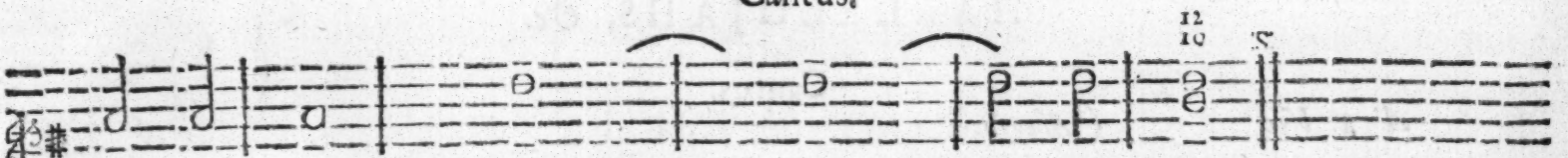
Tenor & Baſſo.



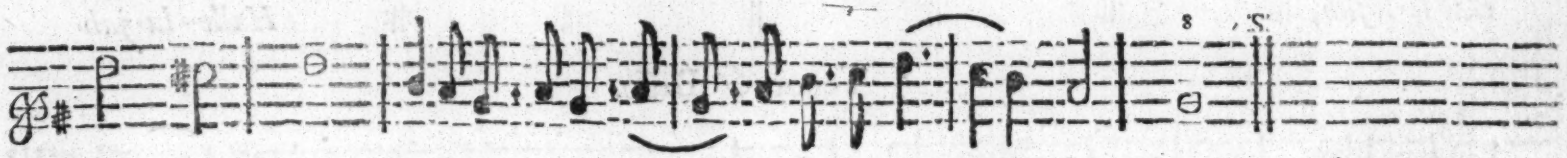
Con-

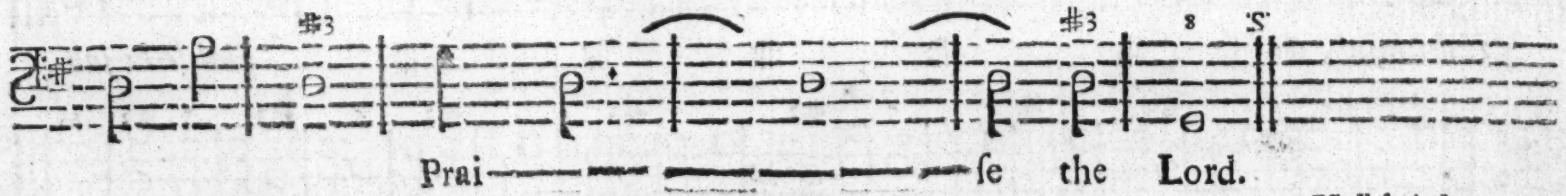
Continued.

Cantus.



Tenor & Baſſo.





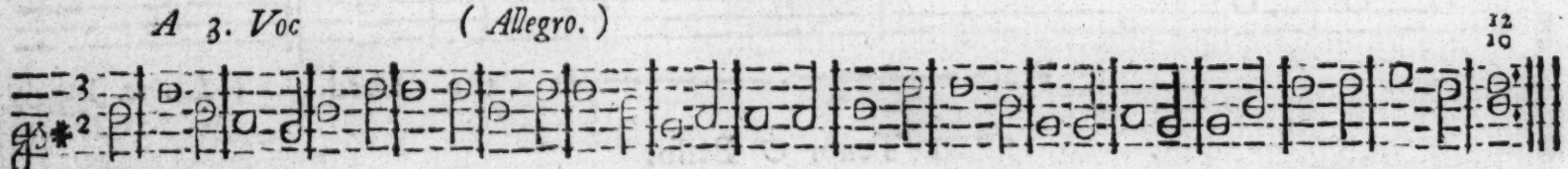
Con-

Continued.

HALLELUJAHS, *&c.*

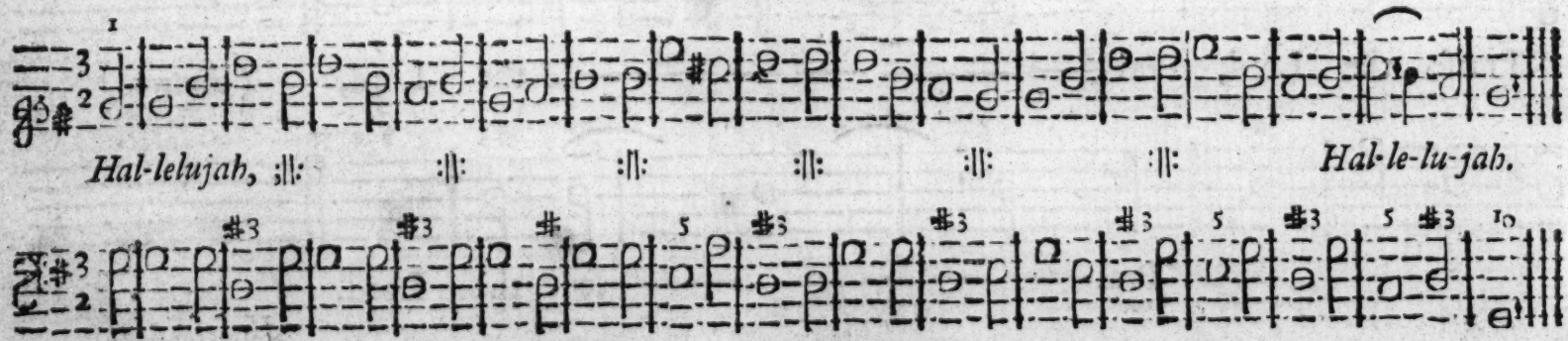
Cantus.

A 3. Voc (*Allegro.*)



Hal le-lujah, *Halle-- lu-jah.*

Tenor & Baſſo.

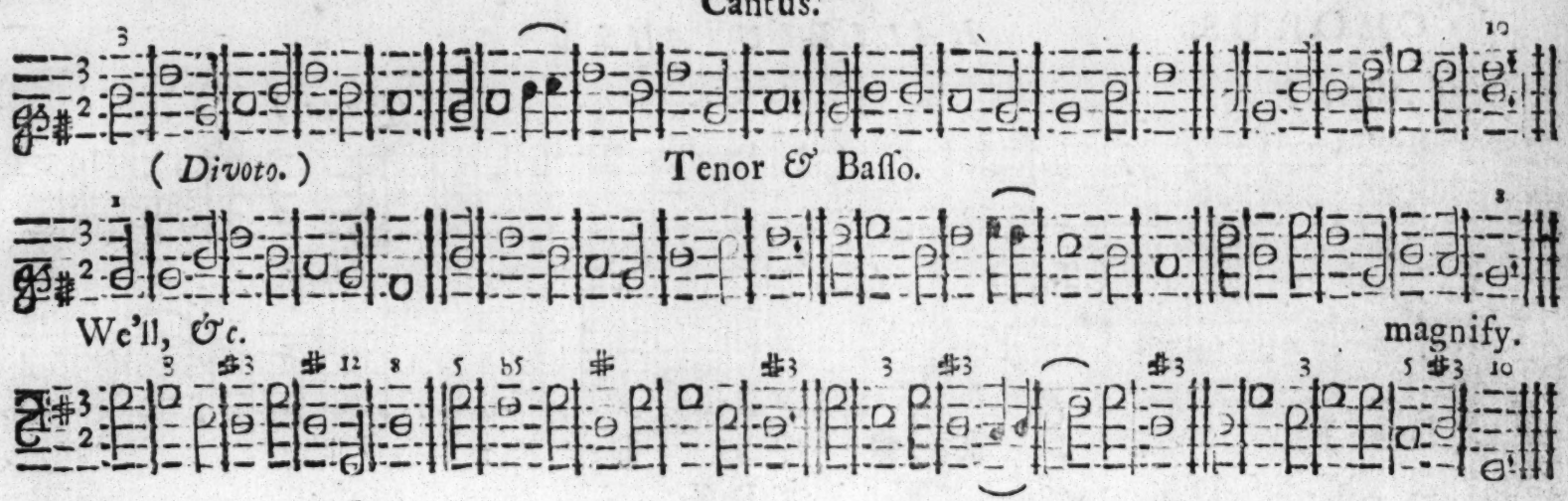


Hal-lelujah, *Hal-le-lu-jah.*

(*The End of the* Anthems.)

An HYMN

VI. *An* HYMN. *On the Divine* Uſe *of* MUSICK. Compoſed in *Three* Muſical *Parts. IV. T.*



I.

WE'll *Tune* our Souls, with one accord,
And bleſs thy ſacred Name, O Lord:
Loud *Anthems* ſhall our Tongues employ,
God's holy Name to magnify.—*Cho.*

II.

To gratify his Boundleſs Love,
With Well-tun'd Hearts our Lips ſhall move
With *Muſick* Sweet; which *Art* was lent,
To *Praiſe* with *Voice*, and *Inſtrument.* — *Cho.*

III.

O! *Art* Divine! who doth inſpire,
Our Hearts to make a Heav'nly *Quire*:
A taſte of Heav'n, whilſt we'r on Earth;
And rightly ſtyl'd, *The Angels Mirth.*—*Cho.*

IV

Then let us practiſe here below,
This Heav'nly *Art* that we may know
Our *Parts* above; and there be plac'd
Amidſt the *Conſort*, which we taſte.—*Chorus.*

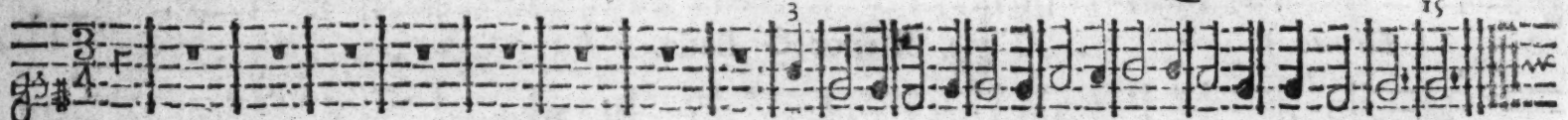
(*Verte.*)

The Melody *of the Heart.*

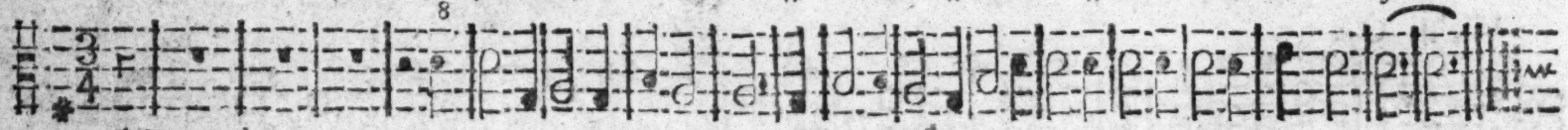
Continued.

CHORUS. *HALLELUJAHS.*

(*Allegro.*) Treble. (*Quarta.*)

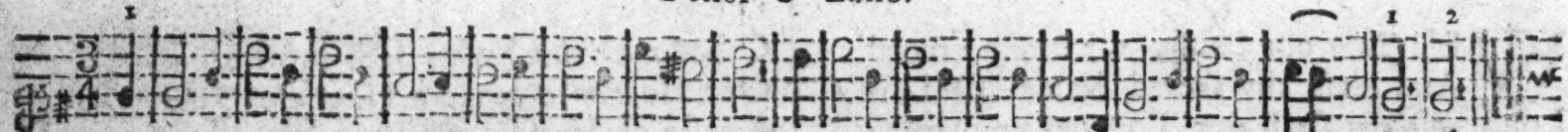


(*Trio.*) Alto. *Halle--lu--jah.*



(*Duett.*)

Tenor & Baſſo.



Hallelujah, *Halle—lu—jah.*

Hallelujah, &c.

FINIS.